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PORCELAINS TO COLLECTORS.

Mr. P. A. B. Widener, of Phila., has secured some of the most important pieces in the Morgan collection of porcelains, from Duveen Brothers, including a black hawthorne vase, a green decorated vase, a sang-de-boeuf flambé vase, and companion garnitures and sets of two and three pieces each, to complete sets of the same kind Mr. Widener already owned. Mr. Widener will probably build a separate gallery in his handsome residence in Elkins Park, near Phila. for his collection of porcelains, which is now, since the dispersal of the Morgan porcelains, has begun, one of the most important in the world.

Mr. Henry C. Frick has been the fortunate purchaser of the 16 black hawthorne vases which are now in the library of his new Fifth Ave. residence, in which same beautiful room his early English pictures are hung, with which these porcelains will harmonize, while the four large blue hawthorne pots with lids, which Mr. Morgan took out of the Perry collection, are in Mr. Frick's drawing room. The same collector has purchased an assemblage of famille rose porcelains, among them the \$100,000 five-piece garniture from the Garland collection.

Other fine pieces have been sold to Mrs. J. B. Trevor, Mr. John B. Trevor, and Mr. John D. Rockefeller, while Mr. Widener is credited with the purchase of the \$150,000 famous red hawthorne vase, the "star" piece of the collection.

The porcelains, which will probably include these pieces above mentioned, will be placed on exhibition in the Duveen Gallery where they will fill nine rooms, on Apr. 7, next.

CRAFTSMAN MAGAZINE FAILS.

Through the failure of the Craftsman, Inc., manufacturers of craftsman ware, furniture and household fittings, it is stated in the petition of bankruptcy, made by Mr. Gustav Stickley, that the Craftsman Magazine is involved. The failure was caused by the inability to secure loans to carry on the furniture business, conducted by Mr. Stickley in the 12-story building in E. 39 St., including a restaurant on the top floor.

INDIAN SCENES FOR MUSEUM.

Friends of Edwin Willard Deming have contributed to a fund for the purpose of having him paint for the American Museum of Natural History eight panels of Indian scenes. The panels will illustrate the history of the principal tribes. Two preliminary sketches have been finished and the painter will shortly begin work on the panels in a studio at the Museum.

POPE IN PICTURE AND BUST.

According to a special dispatch to the "Sun," Albert Besnard, Director of the French Academy in Rome at the Villa Medici, has begun to paint a portrait of Pope Benedict XV, whom he has represented as walking in the Vatican Gardens with the Dome of St. Peter's rising in the background.

NEW ART MUSEUM.

Oberlin, Ohio, is to have a new art building, to be erected from designs by Cass Gilbert and to cost \$125,000, for which ground will soon be broken. In the new building will be placed the fine collection of Satsuma ivories and the bronzes, oils and art objects, now housed in the Olney Art Gallery, together with a valuable collection of pictures recently bequeathed to Oberlin College by the late Charles M. Hall, of Niagara Falls, N. Y.

The silver gilt vase designed in 1830 by Fauconnier as a gift to the Marquis de Lafayette by the people of France, has been purchased from the heirs of Lafayette in N. Y. City by the Carnegie Institute, and is now on exhibition in the Galleries of the Institute.

DAVIS COLLECTION SUIT.

The widow of Theodore M. Davis, the Egyptologist, who recently died at Miami, Fla., and who bequeathed his collection of Egyptian antiquities to the Metropolitan Museum, and is said to have probably left among other pictures his Rembrandt, "The Sibyl," also to the Museum, as was told in last week's ART NEWS, has offered to purchase the entire collection and present it to the Museum, to be known as the Theodore M. Davis' collection. Mrs. Davis, however, asserts that as the investments of the estate are not such as to meet the bequests contained in Mr. Davis' will, she will start a suit to prove the existence of an agreement with her husband, under which she is to receive \$1,000,000.

If this suit should be decided in favor of Mrs. Davis, the sale of some part of the collection, in order to carry out her offer to give the collections in part at least to the museum, may become necessary.

BOOKS MUST PAY DUTY.

The Board of General Appraisers has decided that books constituting the Popular

IN PRIX DE ROME STYLE.

A number of friends of art in order to encourage the younger generation, are arranging a first competition which will be in sculpture. The competitors, who must be under twenty-five, must register at the studio of C. S. Pietro, 630 Fifth Ave. They are then to make sketches there on March 31 from 9 A. M. to 1 P. M. and complete their sketches during the following eighteen days. The results will be exhibited and on sale at the Reinhardt Galleries, 565 Fifth Ave., from April 19 to May 3. Three prizes of \$200, \$150 and \$100 will be awarded. Mrs. Helen Foster Barnett gives the first prize. If there are sufficient competitors, additional prizes of \$25 each will be awarded. Those who wish to become supporting members of the society are invited to communicate with the acting treasurer, Mr. E. M. Gattle.

KAISER'S BUSTS ALL READY.

In a dispatch to the "Times," it is stated that in the now deserted studio of the German sculptor, Benzel, in the Boulevard Arago, Paris, the official receiver has made

WAR RELIEF ART LOAN SHOW.

The most comprehensive and distinguished display of pictures by old and modern masters, numbering 59 works ever made in this country, is the Loan Exhibition now on to April 4, inclusive, in the two spacious galleries of the residence of the late Benjamin Altman, for the benefit of the Secours National of France. The admission fee on Wednesday last, the opening day, was \$5.00, but is and will be \$1 during the exhibition. The committee in charge of the display is composed of Mmes. Whitney Warren, F. Gray Griswold and Francis Key Pennington.

The pictures, which, with a few exceptions, have never before been on public exhibition, come from the collections of, among others, Messrs. Henry C. Frick, George J. Gould, Henry Payne Whitney, Edward J. Berwind, Otto H. Kahn, Mortimer L. Schiff and Edward R. Bacon, and Mmes. Henry Payne Whitney, H. E. Huntington, John W. Simpson and S. R. Bertron.

Botticelli and Rembrandt

By Botticelli there is the superb portrait of "Giuliano de' Medici," loaned by Mr. Otto Kahn. Bordonio is exemplified by an interesting "Portrait of a Nobleman," owned by Mr. Stanley Mortimer, who also loans a "Madonna and Child," by Botticelli, and a little "Sketch for the Crucifixion," by Mantegna. A male portrait by Polzone comes from Mrs. Whitney. There are three superb examples of Rembrandt, Mrs. Huntington's large "The Savant" and Mr. Kahn's "The Jewish Student," as well as Mrs. Bertron's well-known "Portrait of Saskia."

Holbein, Hals and Van Dyck.

Mrs. Whitney loans her full-length of George Villiers, Duke of Buckingham, by Van Dyck, while the examples of Franz Hals are Mr. Kahn's imposing five-figure "Family Group," and his inimitable little portrait, owned by Mrs. Huntington, of "Balthasar Coymans, Alderman of Haarlem." By Holbein the Younger is the head of Sir Brian Tuke, loaned by Mr. W. B. Dickerman. Two examples of Bruyn are the portraits of Peter Heymands and Sybilla Kessel; his wife, recently purchased by Mr. Schiff from the Ehrich Galleries.

Early French Canvases.

Mrs. Bertron loans her important Fragonard, "Au Bonheur du Premier Baiser." The Bouchers are Mr. Berwind's "Night" and "Morning," and "L'Architecte," the Watteaus, Mr. Bacon's beautiful portrait of Rigaud, from the Hodgkins and Blakeslee Galleries, the same collector's jolly professional "Scrois Family," Mrs. Simpson's "Les Agréments de l'Été" and Mr. Bertron's "Le Danseur aux Castagnettes." The Chardins are a superb "still life," the inimitable "Bulles de Savon," "Rafraichissements" and "L'Aveugle," all owned by Mrs. Simpson, and the Paters, the same collector's "Le Bain" and "Le Gouter," and Mrs. Bertron's "Fête dans un Parc." The Lancret is the latter owner's "Madame la Marechale de Luxembourg," the Nattier, her "Baronne Rigolay d'Agny," while Caffieri is represented by a marble bust of "Madame de Rohan." Two Hubert Roberts are Mrs. Bertron's "Source au Temple de Vesta," and "Le Repos dans le Parc."

Goya and Guardi.

The Goyas are Mr. Frick's "Senora da Puga" and "El Conde de Teba," and Mr. Bacon's "Marquese Tudo," and the Guardi, Mr. C. B. Alexander's remarkable large "View Along the Adriatic Coast" and a "Venice" owned by Mrs. Whitney.



JEAN CAVALIER PLAYING THE CHORAL OF LUTHER BEFORE HIS DYING MOTHER
Puvis de Chavannes

At the Durand-Ruel Galleries

Jean Cavalier, the redoubtable leader of the Camisards or Protestants of Cévennes, was born in the village of Ribaute, near Anduze, in Lower Languedoc, in 1679. From a mere baker's boy he became preacher in the Cévennes, and at the head of a multitude of enthusiasts he for a long time resisted the troops of Louis XIV. Marshal de Villars entered into negotiations with him and induced him to lay down his arms, assuring him of a pension and the rank of Colonel. Being watched in France, he thereupon went to England where he served with distinction. He became Governor of the Island of Jersey. This post was afterwards exchanged for the Governorship of the Isle of Wight. He died at Chelsea in 1740.

Library of National Art, imported by the Hispanic Society of America, will have to stand the regular duty of 15 per cent. ad valorem provided in the Tariff act for "books." The shipment included 3,000 volumes all alike and containing nine pages of English and eight pages of Spanish text and forty-eight pages of pictures without text.

STOCKHOLM MUSEUM NEW WORKS.

Among acquisitions made by the Stockholm National Museum at the Baftic exhibition of Malmö was a portrait by Wilhelm Leibl of his friend, J. Jais, the chemist. Other purchases included humorous drawings of Oberlander and Wilke, as well as a bronze study of a Mercury's head, and specimens of porcelain from the Royal Berlin factory.

an extraordinary find, this being no fewer than thirty-eight busts of the Kaiser. Benzel is the sculptor who two years ago questioned the right of the Salon jury to refuse the Kaiser's bust, in view of the tension in Franco-German relations.

It is believed here that the thirty-eight busts were intended to take the place of busts of the republic in the markets, public buildings, Hotel de Ville, etc., when the Kaiser should make his triumphant entry into Paris.

A Cranach Discovered.

Carl Romminger describes in the "Kunstchronik" an "Adoration of the Kings" by Lucas Cranach, the elder, which had been hitherto unknown, and was discovered by him in the possession of the Wittemberg oculist, Dr. Lichtwer. The work belongs to the artist's best period. The date ascribed to the work is 1518.

ANNUAL ACADEMY DISPLAY.

(Second Notice.)

The South Gallery of the Fine Arts Building is, like its fellows, more than usually interesting at this year's Spring Academy. The same good average of quality and merit is there to be found and a half hour can be well spent in studying the canvases there hung.

Excellent are Paul King's two landscapes, "Repose" and "Midwinter," good in tone, color and permeated with that sentiment, refinement and sympathy with Nature in her quieter moods which characterize this clever painter's work. Alpheus Cole, son of Timothy Cole, honors an honored name in American art with his well-painted "Summer Idyl," and Miss Titcomb, of Boston, has an admirable figure work in "The Etcher." W. A. Coffin's "Lane in October" is an ably painted, gorgeously colored, yet truthful American Autumn landscape. A large and well-thought-out composition figure work, "The Music Lovers," a group of people waiting in line for the opening of a concert hall box office, is by Teresa F. Bernstein. The veteran cattle and landscape painter, W. H. Howe, sends a delicately colored atmospheric work—cattle standing in the light surf rolling in on a sea beach, after a storm, and Henry W. Parton, a delightful rich landscape, "Reflections."

From the clever brush of Lillian Genth comes, in place of her accustomed female Nude, a full-length, life-size, fully clothed, figure of a young woman seated outlined against a glowing sunset sky—a fine canvas rich in quality and abounding in sentiment. Howard Giles sends a charming outdoors with figures, "Anemones," two girls gathering the sea flower on a rocky shore on a fine summer day. The veteran E. L. Henry has in "Contrasts" one of his truthful, quaint stories of the countryside—a modern motor car speeding through a remote hamlet with consequent local excitement, and his lamented and lately deceased fellow Academician, R. L. Shurtleff, is represented by one of his most characteristic and alluring large wood interiors, "Autumn Forest."

Good Portraits and Landscapes.

William Cotton shows a full-length seated portrait of Mrs. Cotton in a rather daring costume of red and blue—a canvas, well handled, dignified and convincing, marked especially by fine drawing and expression. Another veteran, Edward Gay, sends a luscious green landscape, "Willow Brook." A clever indoors with figure, full of action and expression, is E. Blumenschein's "The Violinist." George Elmer Browne's "Maine Coast," is, as always with his work, rich in color quality and strongly painted.

W. J. Beasley's "City Gate" carries on the promise he has given the past few years, and Ernest D. Roth's "Coal Pockets," an unattractive subject, is a strong composition, well painted. Henry R. Poore's "Pilgrim Sons" is a variation of an earlier canvas, "Toilers," and is virile in drawing and fine in color, and Charles Warren Eaton sends a characteristic dreamy landscape, with solemn pine trees, "Silence of Night."

There is a good example of George Bogert's always strong landscape work, "Evening Solitude," a delightful landscape, "Spring," by Matilda Browne, and a striking three-quarter length seated presentment of a "Girl Sewing," by Christine Herter, solidly painted and finely drawn.

Winter Landscapes and Figure Works.

John F. Carlson's "Winter Dream Days" is one of the strongest landscapes in the exhibition, full of sentiment and truth, and Leon Kroll has another of those truthful, strong depictions of city shore fronts which have won him deserved fame in "North River Front." Full of character and expression is L. Vinton Hazlehurst's "Fair Tales," and R. Sloan Bredin's "Garden" is decorative and delightful. George M. Bruestle's "Silvery Sunlight" must be mentioned for merit, as also Guy C. Wiggins' convincing "Riverside Drive." In "A Curtain Call," Arthur Crisp presents another of his clever stage studies. Edmund Greacen's "Fifth Ave." has soft color and is an effective impression of the famed street, looking north from the Public Library steps. There are good painting and fine color quality in Leo Meilziner's self portrait.

Joseph Boston proves, in his strong full-length standing presentment of Herr Ludwig Nissen, that he can paint a portrait as well as a fine landscape. Elizabeth Watrous, wife of the Academy's efficient Secretary, Harry Watrous, in her three-quarter length seated presentment of a young woman, very solidly painted with deep rich color, proves that the Watrous family has two good painters. "The Little Mill," of George Inness, Jr., might well be taken for one of his father's best landscapes, so full of color and feeling is the canvas. Carlton T. Chapman's "One Hundred Years Ago" is one of his characteristic naval seascapes, which he paints with such knowledge of the period, battleships of long ago and the ocean. There is solid painting and much thought in Eugene Speicher's fine "Portrait of a Child" and Glenn Newell's "Old Farmhouse" is one of the best works from his able brush in many a day.

The Academy Room.

Space and time will not permit more than a passing reference this week, to the pictures in the Academy Room, which is also more than ordinarily attractive this Spring. Those works which stand out the most on first inspection are the attractive "Polly with the Roan Sash," by the young Pittsburgh painter, J. Maynard Williamson, reproduced in this issue of the Art News; F. Edwin Church's admirable portrait, "Miss Dolmain," an also successful and charming "Portrait of Miss Lorraine Huling," by Richard F. Maynard, Emily Nichols Hatch's delightful "Rosamund Enters," and Henry S. Hubbell's effective "Susanna."

The American Society of Miniature Painters, which again this year makes its annual exhibit with the Academy—it would seem unwisely, as in the larger and more generally impressive show of oils, the miniatures do not receive their deserved share of attention from press and public—fills several cases in the South Gallery, with the works of its members. The leading exhibitors, as usual, are Miss Hills, Miss Beckington, Mrs. Hawley and Mrs. Fuller, but there is some good work from other less known artists, although the showing as a whole is not impressive. Notice must be left until next week.

James B. Townsend.

The "Very Latest" at Montross Gallery.

When a band of clever artists sets out on the sea of novelty to capture the prizes of applause as well as possible gold, by producing works which have a success of curiosity rather than of esteem, except from a few enthusiastic followers of the will-of-the-wisps of art, they compel a certain amount of attention even from those who cannot or will not understand them. Such a band, numbering several of the so-called "Armory Group," has been at apparently infinite pains to produce a "new art" exhibition at the Montross Galleries, 550 Fifth Ave., where the results may be seen by the scoffer as well as the admirer, until April 24.

Here is Arthur B. Davies, who gets some movement of the dance in a huge and finely colored work, that he calls "New Numbers, Decoration, Dances," and which presents the apparently kaleidoscopic results of disintegrating his primal design. He also offers two other "New Numbers" of five and two figures, respectively, and several interesting tentative drawings and sculptures in wood and bronze. William J. Glackens, with curious methods presents some quite well realized illustrations of Hindoo mythology, as well as a good impression of "Children Roller Skating" and a number of suggestive impressionist drawings. Frank A. Nankivell produces decided effects, not unrelated to natural study of his subjects, in the portrait "Semirimis," in the sketch of a "Cabaret," in "The Heart of a City" and a number of interesting drawings. Allen Tucker gets real effects, also by curious methods, in his striking portrait of "Miss Olga Mandell," and in the landscapes, "Guyenne" and "Walls," and shows also various drawings. It is easy to see what Henry Fitch Taylor is driving at in "Moonbeams" (a study in

counterpoint) and the effect is quite suggestive, while there is a fine hint of power in his "From Generation to Generation," and "Peace on Earth 1914" is remarkable, in its suggestion of the figures of mother and child, immersed in what seems an analysis of refracted light.

Man Ray's chief work, "War," presents an army of painted stove pipes, all in fine movement. Very crude, but also effective, are Elmer MacRae's landscapes and flower suggestions, while Maurice B. Prendergast has some decorative rag carpet landscapes with figures and a sea piece. One of his drawings has a suggestion of Puvis de Chavannes.

Highly interesting are six carved, colored and gilt panels by Charles E. Prendergast. Putnam Brinlev gets good effects out of apparently unpromising subjects. Walt Kuhn has crudely effective portraits and a large "Decoration, Man and Sea Beach," which is all suggestion.

The sculptures of F. G. Applegate and Mowbray Clarke are interesting, the former's "Dawn" being very curious and "Wounded Lion Charging" most artistic, and the latter's "Whither," strange as it is, furnishing food for thought. Messrs. Howard Coluzzi, Alfred F. Frueh, whose "Fighting Cocks" catalogue illustration is quite a classic, Morton L. Schamberg and Charles R. Sheeler, Jr., are other contributors, chiefly of rather ultra effects.

Pictures and Carvings at Daniels'.

An extremely interesting little exhibition is on at the Daniel Gallery, 2 W. 47 St., through Apr. 6 consisting of oils by Hamilton Easter Field and carvings, or rather sculptures in wood, by Robert Laurent. Mr. Field, who has a finely developed sense of color and a vigorous grasp of character, as shown in feature and expression, displays three portraits, one still-life and five town and country scenes. The portraits are heads of two young white men and a half-length of a mulatto called "George." The still-life is largely disposed and decorative and the best of the landscapes is a scene in Tuscany. Two winter scenes in the dock region are called "Water Front," looking down the bay from Castle Garden, and "War Colors," which shows the roofs of piers with steamer funnels and smoke. "Water Fall" is an ultra sketch of Niagara.

The sculptures in walnut of Robert Laurent who is a Frenchman are excellent art, though they are far from directly interpreting nature, which they are somewhat inclined to gently caricature, in the quaint style of the early Egyptians or reduce to its commonest and most primitive elements in the manner of the African savages, the Aztecs and the natives of Easter Island. But about all this there is something rather strangely fascinating and while nothing is extenuated and perhaps something set down in what looks a little like malice, there is a verity of character if not an attempt at beauty. The eleven works are chiefly sculptures in low relief, the two quasi busts being a head of the not well-favored "Priscilla" and "Mayorka," who has a pretty vicious expression and not much back hair or neck. "Jezebel" and "The Favorite" and "Priestess," are full of character though no beauties, while the nude figures of "The Slave," "The Nile Maiden" and "The Princess," are attractive though nakedly ugly rather than beautifully nude.

Carlandi's Landscapes.

There are displayed at the Arlington Galleries, 274 Madison Ave., to Apr. 3, forty-two watercolors by Onorato Carlandi, of scenes about the Roman Campagna, around and on Lago Maggiore and in England and Wales. The painter is a fine colorist and a good all-around technician, his handling of ruins and other buildings and notably of cloud forms and skies in general being especially successful. His father being an architect, though he studied law for some years, he finally became a pupil of Domenico Morelli in Naples. Notable among a number of views of the Campagna is an "Autumn," where the wide stretch of country rolls out under a fine sky. There are pictures of the Arch of Titus, Hadrian's Villa and other Roman and near Roman famous sites, and the Maggiore's views include "Oleanders, Isola di Pescatori," and various scenes at Baveno. There is a particularly fine sky in "Autumn Mists." "The Glowing Hour" is a scene on the Banks of the Tiber.

Another Group at the Macdowell.

The current exhibition, through April 4, at the Macdowell Club consists of the work of ten men and women artists. This makes quite an interesting show, Walter Farndon, C. W. Svenson, Theresa Bernstein and Leonora Morton being well to the fore. Mr. Farndon's landscape with figure is an artistic production, while in it, as well as in his dock scene and picture of stone cutters, he has excellent color. Miss Bernstein shows fine color and an artistic grasp of figure groups in several works. There are

capital marines by C. W. Svenson and Miss Morton has, with other works, a creditable portrait. Among the contributions of Robert Hamilton is an attractive woodland nude. Others represented are H. Bettenardi, Thomas de Laurier, Frank Moore, John E. Parker and E. E. Richards.

Making of a Line Engraving.

Following last year's exhibition, illustrating the "Making of an Etching," the Prints Division of the N. Y. Public Library has now arranged one, in the print gallery (room 321), dealing with the "Making of a Line Engraving." Here again the visitor is first taken through the various stages of the process. Copper plates are shown, bare and engraved upon, as also gravers, burnishers and other tools used by engravers; an original drawing and a gelatine transfer appear side by side with an impression from the engraved plate. The matter of "states" is illustrated notably by a series of 13 progressive proofs of the engraving of a "Holy Family," after Raphael, by Lecomte. Pictures of engravers and printers at work round out this introductory survey of the process.

Then a series of prints, arranged in chronological order, show the development of the art from the earliest work to that of today, from the simplest treatment to the most varied and involved which can be produced with the graver.

In gallery 322 the mezzotints from the J. L. Cadwalader collection remain on view. Here, also, is a case of exhibits illustrating in a summary way the making of an etching. In the Stuart Gallery the memorial exhibits of Millet, Bracquemond and Peter Moran will soon give way to the annual Spring exhibition of "Recent Additions."

Florence Robinson's Watercolors.

Miss Florence Robinson, of Boston, a pupil of Harpignies and Dagnan-Bouveret, a painter in watercolors, who handles the lighter medium with a certain facility and verve, and whose work is known in N. Y. through exhibitions she has held in past seasons at the gallery of Mr. J. H. Strauss, Fifth Ave. and 30 St., is showing this season at the Reinhardt Galleries, No. 585 Fifth Ave., through Apr. 10; 5 pictures painted in Paris, 8 in Brittany, 12 in Italy, 6 in Spain, 3 in Holland, and one each at Sterlington, N. Y., and in Boston.

The artist also exhibits a series of garden views painted at Arden, N. Y., for Mrs. E. H. Harriman, the order for which she obtained when exhibiting at the Strauss Gallery last season, and another series of garden views for Mrs. Hamilton of Table Rock, N. Y.

Second Art Benefit Conference.

The second in the series of art and literary conferences, organized by the Artist's Committee of One Hundred for the benefit of the families of their fellow-members of the French Société des Artistes Françaises, took place at the residence of Mrs. Samuel Thorne, 914 Fifth Ave., on Wednesday afternoon last, when Mr. Arthur Whitney spoke on "The American Composer."

The third and last of the conferences will be held at the residence of former Senator William A. Clark, Fifth Ave. and 77 St., on Wed. aft., Apr. 7, when Mr. James Barnes will speak on "Three Weeks in the Trenches." Tickets at \$3 may be had from Miss Flint at 60 E. 34 St.

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LOCAL ART AT EXPOSITION.

San Francisco, Cal., Mar. 22, 1915.

There is one thing that the interested visitor to the beautiful Palace of Art notices immediately: namely, that a few well-known San Francisco artists are not represented. And if such a visitor is in touch with the parish art world he will know that there has been a good deal of grumbling on the part of a certain coterie of artists and their friends, and that a plan is under way to establish a sort of gallery of California art, to be in a way a protest against the supposed unfriendly attitude of the Exposition toward California art.

Now, let it be said at once that facts do not uphold the grumblers. Several of the best known men among them carried their distrust of the Exposition so far as not to submit their pictures to the jury. Surely this attitude destroys utterly any right for them to criticize, still less to condemn the Exposition jury. As for the others, once you have learned that their absence from the Palace of Art is due primarily to their own fault, or desire, and then when you have looked at what actually is hung, you feel certain that save for the few self-exiled artists the best and worthiest work of California painters is liberally hung at the Exposition.

One of the points upon which the critical put unfavorable stress is the fact that the jury which judged the California works was made up entirely of local artists, whereas, there should have been three eastern painters included. These eastern artists selected were J. W. Alexander, E. W. Redfield, and E. C. Tarbell, but none of them "showed up on the job." And that's a pity. However well the local jury may have done its work—and, as has been stated, the facts show that it did it on the whole with excellence—it would have been a good thing to have had outside artists like Alexander, Tarbell and Redfield, men from the East, give their estimations and opinions of what's what and who's who in local art. But one of them was sick; another suddenly plunged into the midst of a \$10,000 contract; and the other was also tied up by work. So that all the Californian pictures were judged by the director, J. E. D. Trask, Arthur F. Mathews, Francis McComas, Eugen Neuhaus, all of San Francisco, Paul Gustin, of Seattle, and William Wendt of Los Angeles.

Eight hundred and thirty California works were offered to this jury. About 130 were accepted, or about 16 per cent. of the offerings; a more liberal percentage, it is said, than any jury made in any other of the selection centers. Besides these 130 works, a certain number of others were gathered by invitation.

BOSTON.

It is easy to say that the works of Wilton Lockwood now shown at the St. Botolph Club are intimate, personal, unusual, original, subtle, sympathetic, tender and understanding; yet all these terms combined, fail to define the precise nature of his genius. His portraits of older people, by their reverence and sympathy, are especially attractive, yet let him touch the forms of youth and beauty and the same tender discrimination reveals itself. One is not held so much by the better painting of one or the other, but rather as one's natural impulse leads one to appreciate, Youth and its possibilities, or Age and its fulfillment. Within the lucid workings of his own peculiar technique, so much a part of his personality, is revealed all the grace, not only of youth and age in the abstract, but of the more beautiful qualities of his sitter.

So with the fine head seen in profile, number 17, loaned by Mr. Lucius J. Knowles with its lovely discrimination of tones and its unostentatious, happy pose; so with the finely cut features of Mrs. Prest, of whom the artist was personally so fond: quiet, natural, sweet, patient age, her shoulders enveloped by that homely touch of intimacy, a cream-white shawl. So with the Art Museum's portrait of John La Farge and the others, young and old, which he has painted.

Another touch of this delicate sensibility, quite understandable, is felt in his exquisite peony pictures. Within the narrow limits of his own garden he has created that personal world of flowers, these blossoms of his genius.

Of the memorial exhibition now on at the Guild of Boston Artists of the late Rose Turner, let us extract from the appreciation, signed C. H. W., on the first page of the catalog:

"Sometimes there are allowed among us rare beings who never grow old, who find, as the years crowd their senses with perpetual changes, a new delight in each fresh phase of life. . . . To this band of happy people belongs Ross Sterling Turner, admirable colorist, charming companion, simple as a child, with the broader wisdom which declines to see evil."

Chauncey Ryder, a young man of marked individuality, whom Boston should like, because he is restrained, delicate, with a simplicity clever enough to conceal his real

skill, exhibits at one of the local galleries. His pictures are rather high in key, but comparatively low in color, except for his somewhat conventional greens, offending, perhaps, some cultured ones, yet true to an artistic mood. There is an opalescent quality to all of his work.

"But I go on forever." In Vose's Gallery Valentino Molina continues. This painter of Spanish extraction has verve. Perhaps his most interesting exhibits are the two portraits of boys and one of a young lady in blue, quite decorative. Some quick sketches made in the open also very good.

There is still a lamb to be shorn—F. Mortimer. He crops in the pasture-lands of New England and drinks from its pools, well knowing where to find delectable bits. There is no sense of labor in these warm, colorful pastels which form the exhibition. The passing seasons blot themselves without effort on his canvases.

Side shows are numerous. Miss Emily Wait expostulates against oblivion with an alive assortment of portraits, notably one of Dean George Hodges of the Cambridge Theological School. Miss Wait's "Method of Painting in Slaps," as one well-known critic has expressed it, "is perilous, though often effective." The Boston Athenaeum, not to be left out of the march of progress, exhibits a collection of war posters!

Last but not least, Henry Hunt Clark has successfully completed a curtain for the Toy Theatre, sober but not less rich in tone for "all that." The motive is the peacock, one Lordly Fellow, surrounded by his family, painted as a Tapestry on a background



ICE BOUND RIVER

Charles Rosen

At the Spring Academy Exhibition

of deep blue. In another gallery the collection of Watson's etchings continues to attract much notice.

John Doe.

CHICAGO.

A good deal of misunderstanding of the Municipal League's general and specific functions as the award of prizes at the annual exhibition of local artist's work, now on at the Institute, exists. Some local artists didn't exactly understand the relationship—artists who have been absent a good deal the last few years. Some artists asked for representation on the League's committee of selection for "prizes," and five artists were included; and also the method of "popular vote" changed, as detailed in the ART NEWS not long ago.

As a matter of fact, the League's exhibition committee has been on the most friendly terms with the local artists as a rule, always ready to consider the best methods of supporting art of all kinds here—and artists always have had much to do with the League's selections and with its other endeavors to develop general appreciation of art.

The League is an evolution from the Arche Club Salon established in 1895. The Arche Club fostered the Salon, annually, for the purpose of self-education in art and always welcomed, as co-operators, local artists and laymen. In due course, the Salon merged, through organization, into "The Art Association" which later joined interests with the Municipal Art League, and the mutual work became a supporter of all kinds of art, much effort being given to industrial arts. More than thirty woman's clubs are affiliated with

the League, and these Clubs, with the League, play an important part in the general promotion of art here.

This annual exhibition of the works of Chicago artists, under the auspices of both the League and the Institute is but one "piece of its work." After a long search among the members of the League, including some of the officers and members of committees, no special preference for the use of the word "prize" was found, and no objection to the use of the simple word "purchase." Certainly, artists cannot object to the League's having its own way in using money for purchase, through its committee and individuals. And the League always consults with artists—and there's a fine showing of artists among its membership. There's no chance for a "fight" between a large contingent of local artists and the League—and it is safe to say the League will go right ahead, encouraging local artists. Recently, the League voted \$100, to be used in purchases when the annual show of Students' work is installed in the Institute. This has nothing to do with the League's work for the Chicago artists' annual show. The League is making a great effort in behalf of the "Children's Art Education," with Mrs. Homer H. Kingsley as chairman of the committee.

The officers of the League are—President, Ralph Clarkson; first vice-president, Mrs. William F. Grower; second vice-president, Eames MacVeagh; secretary, Mrs. William Foster Young; treasurer, Charles L. Hutchinson. Directors, Mrs.

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PHILADELPHIA.

The Pa. Academy Fellowship Prize of \$100 has been awarded to Albert Laessle for his bronze figure of a goat entitled "Billy," now in the 110th annual exhibition. The sculptor was a student in the Academy schools under the instruction of Charles Grafly.

The Stewardson Prize of \$100, awarded to the student in the Academy Schools, modeling in a session of eighteen hours, the best full-length figure not more than three feet high, goes this year to Luigi Maraffin, with hon. mentions to J. Wallace Kelly and George Demetrius.

In the exhibition of caricatures of the pictures of this year's annual show at the Academy, the first prize, \$5, in gold, was awarded to Mrs. Mary Powell Lloyd for her travesty on Joseph T. Pearson, Jr.'s, picture of a chanciere entitled "Up with the Sun;" second prize of \$1 to Otto Gatter's parody of Cecilia Beaux's portraits of John Frederick Lewis and his son, and the third prize of one cent to a burlesque on Philip L. Hale's "La Donna Mi-Velata," by Miss Caroline Gibbons.

The gold medal of the Art Club has been awarded to Leopold G. Seyffert for his portrait of "Miss Josephine Dodge," now in the current oil exhibition. Hon. mention was given to Charles S. Corson's "August Morning."

The Rev. Louis C. Washburn, rector of Christ Church, at a banquet recently given by the Chestnut St. Business Men's Association, suggested that a part of the Robert Morris Memorial Statue Fund be used for the purchase of a building opposite his churchyard, where Morris's body lies in an unmarked grave, for the creation of a small breathing spot to be called the "Robert Morris Park."

The Ladies' Auxiliary of the Three Arts Club held a meeting on March 20 in the temporary club quarters, to pass a new constitution and by-laws and discuss plans for a new club house and social center for art students.

The Municipal Art Jury seems to be coming in for considerable criticism from citizens whose judgment carries with it a certain amount of authority. Writing to some of the local papers, Joseph G. Rosengarten, prominent in the affairs of the University of Penna., protests strongly against the provisions of House Bill No. 484, now in the State Legislature, extending the powers of the Art Jury by making the Mayor of the city and the executive heads of city government members of that body. He claims that the municipality has already suffered considerable financial loss through the operations of the Jury as it is now constituted, of an artist, a sculptor, an architect and other persons of professions not allied to the arts, and that it should be restricted to the power of passing upon works of art presented to the city. Eugene Costello.

MINNEAPOLIS.

The permanent collection of the Institute has been enlarged by two pictures, purchased from the collection shown here last month. The painting given by an unknown friend "Silver and Green," is by Hilda Fearon, London, was awarded honorable mention at the Carnegie Institute display in 1914, and represents two children, seated at a breakfast table, looking out of a window at Summer foliage.

The picture purchased by the Dunwoody Fund is by Sloan R. Bredue, N. Y. "Midsummer," a large landscape and won the Hallgarten Prize at the Academy.

M. C. W.

An exhibition of paintings by Henry Golden Dearth and Louis Paul Dessar has just closed at the Gillis Galleries in Rochester.

A bargain sale of paintings at Young's galleries, is a feature of the week. Among the artists exemplified in this unique affair are C. W. Eaton, W. C. Emerson, J. E. Bundy, F. M. Benedict, M. J. Alten, Matilda Browne, N. Hagerup, K. Termohlen, J. S. Moser, C. L. A. Smith, Lars Haukaness and E. H. Potthast.

Arlent Edwards' prints and etchings in color are on now at Thurber's also attractive groups of prints by Ethel Gabain and John Copley—all in the fine print gallery.

H. Effa Webster.

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of art works and the obtaining of the best
"expert" opinion on the same. For these
services a nominal fee will be charged. Per-
sons having art works and desirous of dis-
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of time, and, in many instances, of unneces-
sary expense. It is guaranteed that any
opinion given will be so given without re-
gard to personal or commercial motives.

THE MARCH BURLINGTON.

The frontispiece of the March Bur-
lington Magazine is a reproduction of
Pieter De Hooch's "A Music Party,"
now owned by an English collector.
Martin S. Briggs concludes his inter-
esting discussion of "The Genius of
Bernini," architect and sculptor. Her-
bert Cook discusses some "More Por-
traits by Sofonisba Anguissola," while
Sir Martin Conway tells of "Some
Treasures of the Time of Charles the
Bold," notably "The Mass of St. Giles,"
by an unknown early Netherlands
painter. Robert C. Witt writes of the
collections of Sir Frederic Cook and
Mr. R. H. Benson, and of the catalogs
recently made of them. There is an
article by L. W. King on the recent ex-
cavations at Babylon, and "An Appeal
by the National Sculpture Society of
New York" to the European belliger-
ents is republished by request. The
Burlington may be had of the American
agent, Mr. James B. Townsend, at 15
E. 40 St.

IS IT A TEMPORARY CRAZE?

The departure from his usual custom
by Mr. Thomas E. Kirby, the well-
known art auctioneer, in making an ad-
dress to his audience at a recent picture
sale in the Plaza ballroom, on the sub-
ject of the present prevalence of the so-
called "new art movement" or "Mod-
ernist" development—which first at-
tracted the curiosity of the American
art public at the Armory Show of 1913
—and in which he declared, as his per-
sonal belief, that this movement was
only a "temporary craze, would soon
pass and that such art as that exempli-
fied by Gerome, Meissonier, Rosa Bon-
heur and Bouguereau would come
again into its own," not only caused a
mild sensation in the audience on the
night in question, but has aroused a
storm of discussion in studios and gal-
leries.

Following the utterance of this belief
and prediction on the part of so well-
informed a man as Mr. Kirby, there
have been other exhibitions in the Car-
roll and Daniel Galleries of works by
Foreign and American "Modernists,"
while Mr. Montross—who dared to defy
his galleries' conventions again this sea-
son, after his importation and display of
the pictures and sculptures of that
"Modernist" leader and exponent, Ma-
tisse—"the Apostle of the Ugly," we
have termed him—now offers another
and interesting display of "Modernist"
works by American exponents, among
whom are now numbered no less paint-
ers than Arthur B. Davies, Elmer Mac-
Rae and Putnam Brinley.

While we are not prepared as yet to
admit that "Modernist" art will ever
find a permanent home or clientele in
America, and believe with Mr. Kirby
that it is probably only a "temporary
craze" or "fad"—we still, recalling the
derision with which the works of Monet
and his followers were received when
Mr. Kirby himself first showed them in
this country, in his own galleries in the
early eighties—and with the realization
of their full acceptance by all art lovers
for now many years—are not convinced
that, even what would seem at times to
be the products of disordered minds or
stomachs, may not yet grow into favor,
and, like olives, become "an acquired
taste." We cannot, however, agree
with Mr. Kirby that the academic, for-
mal, stiff, cold and hard art of Gerome
and Meissonier, or the artificial senti-
mentality of Bouguereau will ever
again regain its former popularity.

COLLECTORS' INCONSISTENCY.

There would seem to be an amusing
and strange inconsistency in the giving
out of the names of some, at least, of
the owners of the remarkable old and
modern masters, numbering 59 works,
now on exhibition under fashionable
auspices, in the Altman Galleries for
the benefit of the Secours National
of France, after the strenuous efforts
to conceal the names of these same
owners, when their pictures were
shown at the Knoedler Galleries at the
Woman Suffrage exhibition two sea-
sons ago, and the exhibitions in the
same galleries for the Artists' Aid and

Fund Societies the past two winters,
while these names are also to be sup-
pressed, by request, at the coming sec-
ond Woman Suffrage exhibition next
week, also to be held at the Knoedler
Galleries.

Why American owners and collectors
should wish to preserve as a secret,
their ownership of art works loaned by
them for public exhibition at one time,
and in the Knoedler Galleries and per-
mit the use of their names in the Alt-
man Gallery when their works are
shown, also for a charitable purpose,
passes comprehension. As a matter of
fact there are few art lovers who fol-
low these exhibitions or art news in
general, who are not perfectly acquaint-
ed with the ownership of the works
usually exhibited, and the attempt to
conceal this ownership can serve no
purpose that we can discern, and recalls
the well-known fable of the ostrich.

TRULY—THE "WINDY CITY."

Chicagoans who dislike their big
town having to bear the appellation of
the "windy city," should endeavor to
put a stop to the wordy contest that is
now being waged in the Chicago news-
papers over the local question of
whether the jury on the annual exhibi-
tion at the Art Institute, of works by
artists of Chicago and vicinity, should
have upon it representatives of what is
known as the Municipal Art League.
The amount of wind and hot air that
has been transformed into cold type on
this exceedingly local topic during the
past fortnight, would remove even the
chin whiskers of New England farmers.

CORRESPONDENCE

Ranger Criticizes a Critic.

Editor AMERICAN ART NEWS.

Dear Sir:

From "Art Notes" in N. Y. "Evening
Post," Jan. 30, 1915, I quote the following:
"At the Macbeth Gallery, a group exhibi-
tion has been formed of thirty paintings by
thirty painters. Some of the pictures have
been seen before, while others are typical
examples of the bounds within which practi-
cal painters find it advantageous to limit
themselves. Take, for instance, the work
called 'Flying Clouds,' by Charles H. Davis.
Is this one of a hundred replicas or is the
same one shown a hundred times?"

"And 'The Arcadian Fete,' by Ballard
Williams. Has the recipe been mixed again
or is it another? Then there is Albert Groll's
'New Mexico' that may be one of many or
the same, and Paul Dougherty's 'Below
Zennor' and Richard Miller's 'Cup of Tea.'
Frederick Frieseke has removed the pretty
frills from his model, but not the shallow
sweetness, and Gardner Symons has named
this example of his specialty, 'Hill Tops in
Winter.' Has it been shown before once or
a dozen times? No one could possibly an-
swer, because Mr. Symons has said exactly
the same thing over and over again."

While absent in Porto Rico, I read these
"Art Notes" in the "Even. Post" of Jan. 30
with grief and wonderment, that the con-
servative "Post" could endorse such criti-
cism by its publication. The surprise shown
by the critic because 'Flying Clouds,' by Mr.
Davis, suggests other sky pictures of his, is
pathetic in the writer's inability to realize
the years and years of work, and patient
observation necessary to express a phase
of nature that always has, and always will
appeal to man, and to express it perhaps
better than has ever been done before.

To one who knows the point of view of
such serious men he has so flippantly at-
tacked, the assumption that their pictures
are painted with an eye on the public purse,
is too foolish to answer. Probably each pic-
ture in this collection was painted to realize
an overwhelming desire to express the sen-
sation recorded, better than they have been
able to do before in their never-ending, fu-
tile search for perfection.

If the young man had been a co-tempo-
rary, he would have chastised the Old
Masters something in this vein:

"We are becoming very tired of Mr. Rem-
brandt's over-accented lights and shadows.
Why cannot he realize we have seen the
man with his face in shadow until we have
become so familiar with him we cannot tell

whether or not we have seen this particular
picture before? Remember, Mr. Rembrandt,
there are other light-keyed phases of na-
ture. Even if you are able to dispose of
these dark brown pictures to a foolish pub-
lic, forget the guilders and give us some-
thing different."

"Or, Johnny Constable is still giving us
the same old 'Rainy Sky' and the Palette
Knife Trees. Does the sun never shine
on 'Hampstead Heath,' and must we take
umbrellas to see Mr. Constable's work?
Or, again, 'Mr. Millet has sent us another
one of his Peasant studies. This time it is
a man hoeing. Mr. Millet has in the past
presented this agricultural gentleman en-
gaged in a line of bucolic occupation such
as sowing, threshing, killing the pig, etc.,
etc., and his bovine wife, knitting, churning,
tending the baby, etc., until we are thor-
oughly familiar with the ins and outs of
Jean's work, including the joys and smells.
Of course, Rembrandt, in his technically
clever picture of the 'Old Woman Clean-
ing Her Nails,' is a previous excuse for pre-
senting the commonplace of life."

Now this is perfectly true, very irrever-
ent, and absolutely silly. As Captain Cor-
coran tells Little Buttercup, "One could
talk like this forever"—all one needs for
this brand of criticism is a supply of "Whys"
and a gift of "Gab." H. W. Ranger.
New York, Mar. 25, 1915.

Again the Matisse Question.

Editor, AMERICAN ART NEWS.

Dear Sir:

The reverent and kindly tone of your
"Old Subscriber" merits a reply, but it is
unfortunate he does not reveal his identity
when writing about Matisse. It is the
duty of every one to do so.

At once let me explain my reference to
Rembrandt, which statement "Old Sub-
scriber" has failed, I think, to read correct-
ly. I did not state that Matisse's outlook
upon life resembled that of the great Dutch-
man. I simply wrote, "I know of no man
since Rembrandt who has as completely ex-
pressed his (Matisse's) outlook upon life."
Whether these "outlooks" are to be com-
pared is another question. When we
measure their depth, scope and quality, they
are as far apart as the poles. I also sense
in "Old Subscriber," a feeling that because
I call Matisse an artist I must therefore
do so without any reservation. This is far
from my belief or purpose, although it is the
conclusion usually reached. My justification
for considering the Matisse production
within the pale of art is based on the line
of reasoning that allows us to recognize as
art any primitive expression. We do not
enquire of early Etruscan and Persian art,
certain forms of which Matisse's works
closely resemble, if it has the attributes
of fine art; we accent such works as an ex-
pression which denotes the height of the
human soul at that hour.

"A Primitive Technique."

Matisse himself has said that to see with
the same naivete as his young daughter is
one of his chief aims. Other sayings of
his show his desire and willingness to
adopt a primitive technique, to go back
centuries to find his terms of expression.
We all know how impossible it is to carry
out such a procedure logically. We may
essay to work like the early Egyptians,
Etruscans, Persians, or any other primitive
race, but by so doing we must limit not
only our art, but of necessity we must limit
the degree of our intellectual advancement
to that achieved by that particular race.
However much Matisse may succeed in
such a practice he cannot by the very na-
ture of expression eliminate his personality.
Practiced in his art, his early work, previ-
ous to entering upon his present course,
shows he is able to give us in no uncertain
manner an expression of himself as an
arch type of realist whose very idiosyn-
crasies are repulsive.

"Vulgar Art Indeed."

The remnant of his previous artistic
power that we are still able to trace in his
work is what gives the value to his use of
line and form. In his self-imposed back-
ward step into primitive forms he is not,
naturally, able to discard altogether his
sophisticated point of view. Retaining, as
he does in spite of every effort he makes,
these certain art qualities, he wields them
to produce an effect. There cannot be, nor
is there apparently, to most of us who are
still willing in these far from classic days
to accord a position to science of aesthetics,
anything but a unanimous opinion regard-
ing the work in question. Like "Old Sub-
scriber" we too say these things, not only
look, but are "downright vulgar and rotten,"
and we may say it only with convincing
force if we acknowledge they are art, but
art of very great limitation which fails in
every respect to achieve the one aim of
civilized art—beauty. This very reason
that Matisse is able with the use of a basic
primitive technique to affect us so, is his
one and only claim to be called artist.

(Continued on page 5)

LONDON LETTER.

London, March 17, 1915.

A sensational haul was made by the police a few days ago at an old manor-house in the suburbs, apparently used by a gang of thieves for some time past as a receiving-place for stolen treasures. This house, formerly a convent, and now elegantly decorated and furnished, concealed behind its panelling secret safes in which was stowed an enormous quantity of valuable antiques comprising bronzes, ivories, gold and silver plate and jewelry, a large portion of which has since been identified by its owners. Among the miscellaneous collection, it is pleasant to be able to record, were found the three archaic Chinese bronzes stolen in January last from Mr. C. J. Holmes, Director of the National Portrait Gallery. These were unique pieces and it is a matter for sincere congratulation that they have been restored to their rightful owner. One was an incense burner in the form of an animal, richly inlaid with gold and silver spirals, another an archaic sacrificial cup and cover with a satyr's head on the handle and the third an upright jar of flattened pear shape, inlaid in precious metals. The thieves had evidently a cultured taste in antiques!

Visitors to the National Gallery are immediately struck on entering Room 17, by a strikingly beautiful "Family Group," which as yet bears upon its frame neither title nor name of artist. This canvas, tentatively ascribed to Vermeer of Delft, has had an interesting career, for it existed for many years as two separate pictures, having been cut into two portions, each of which formed a complete and entire composition. The left-hand portion, representing a man and boy seated at a table, has been in the gallery since 1900, when it was presented by Mr. Fairfax Murray under the title of "The Lesson." Ten years later the right hand portion was discovered in Paris by M. Max Flersheim, from whom it was purchased by the Clark Fund. The whole has now been carefully restored and although in the course of its vicissitudes, certain subsidiary details have suffered, extraordinarily little damage has on the whole been incurred. The work is executed entirely in tones of black and grey, with the exception of the crimson of a bunch of cherries, lying on the tablecloth. Although not one of the most masterly of the accredited Vermeers, it yet possesses remarkable qualities both of execution and of charm.

Edmund Davis Collection on View.

Those who visit the French Gallery just now will enjoy the double satisfaction of knowing that in paying their entrance fee they are not only benefiting the Queen's Work for Women Fund, but at the same time securing for themselves the privilege of viewing what is one of the finest of latter-day collections, that of Mr. Edmund Davis, a connoisseur whose taste in art is as catholic as it is unerring. Among so much that is choice, it is hard to select particular items for mention, but perhaps the finest among the exhibits may be said to be Vandyck's "Henrietta Maria," Rembrandt's "Saskia at her Toilet" and Hogarth's "Stay Maker."

Among works of the English School one finds Gainsborough's "Lady Clarges" as well as two distinguished Reynolds, while more modern canvases include Whistler's famous "At the Piano" and Rossetti's "Paolo and Francesca." The sculpture is equally deserving of study, Rodin's bronze "Eve" being among the collection.

National Purchase Fund Reduced.

A reduction of nearly £60,000 has been made by the Treasury this year in respect of the usual purchasing grants to art galleries and museums, it being considered reasonable to forego the expenditure of public money on the acquisition of pictures and other art works during the present crisis. Indeed it is likely that for some years to come the grant made for these purposes will be on a very much less lavish scale than formerly, and that England in conjunction with the other combatant countries shall have to make up its mind to see coveted art works acquired by the nations which have not been involved in the expense of the fray!

Some Interesting Exhibitions.

Several interesting little exhibitions are being held at various galleries, that for instance, at the Ryder Gallery where Kemp Prossor shows his "Three Schemes for Room Decoration," being particularly worth a visit. Mr. Prossor, who has already exhibited model rooms, decorated in Whistlerian nocturne effects, is now making some extremely successful experiments on Egyptian lines with walls and floor of a brown that simulates baked earth, and also in symphonies of black and white.

The rest of the walls are in white, a tiny black tracery of birds outlining the panels and appearing again in the decoration of the white floor covering. Another exhibition that deserves mention is that of etchings at

Messrs. Connell's Gallery, a show which reaches their usual high standard.

The trustees of the National Gallery in London recently, accepted John S. Sargent's portrait of the late Ingram Bywater, at one time regius professor of Greek at Oxford, bequeathed by Mrs. Ingram Bywater, and two unrecorded and probably unexhibited portraits by Hoppner, one of Master Frederick Van Diest and the other of Miss Louisa van Diest, bequeathed by Miss Julia Crokat.

L. G.-S.

CORRESPONDENCE.

(Continued from page 4)

Again the Matisse Question.

The true primitive was an unthinking realist of whom it was demanded for religious and other reasons that he create awe. Naturally this was accomplished by distortions and ugly forms, for the form of art has always been closely allied to its spirit. Matisse, however, has no such demands made of him either by his

above nature can only offer crude facts, so Matisse offers us a bald statement. His nature responding as it apparently does to the sensual passion he presents them as revealed in a degenerate sadism showing human beings, especially females, as degenerate sensualists. Every form and line he uses is bent to depict animalism robbed of all trace of these spiritual qualities that lifts it with mankind above rotten attitudes and vicious suggestion. When he chooses subjects that do not reflect a sensual or sadistic point of view his expression becomes empty of all but a skillful use of line and form and what they express is so strictly held to the actual that facts overcome any change of an appreciation of those suggestions of beauty that art has always striven to surprise in nature. Rodin calls himself a realist saying "I only model what I see," but he is so constituted that he sees only the true and the beautiful. Matisse draws, paints, and models only what he sees too, but in casting aside all aesthetic laws for the attainment of beauty he sees

have been, all but forced, to build up systems of their own, but having the greater power, that of vision, have escaped the pitfall that has forced Matisse back upon himself and the centuries, witness Blake, Rodin, Carrière, and our own Albert Ryder. On the other hand, the realists have gone on exhausting every means of technique to render just what they see saving themselves at the last, some to achieve great art, by the mere grace of spirit. Those of them that tackled the problem of form more especially, Cézanne, Van Gogh, etc., soon began to discard the more refined attributes in the search. As they apparently progressed, they, at the same time went back, and like Matisse, who changed his whole plan of work upon seeing the first important exhibition held in Paris of Cézanne's productions, resorted to the primitive forms, and within this self-imposed narrow range they still express what little spirit there is in their narrow mathematical vision.

This may not convince "Old Subscriber" or any one else of my point of view, but I believe if more people would acknowledge these productions art, though within the very narrow range they command, a great step would be accomplished toward robbing these exhibitions of the glamor with which this very ignorance and mystery endow them.

Very truly yours,

George Alfred Williams.

Summit, N. J., March 23, 1915.

MR. HERDLE'S GOOD SCHEME.

Director George W. Herdle, of the Memorial Art Gallery of Rochester is planning an experiment, in connection with the special exhibition to be held in that gallery next season—that of 1915-1916, which should be of great interest to all American museums and galleries. Director Herdle states very truly in a letter sent to the ART NEWS, that a large proportion of the sums paid out by museums and galleries for boxing and expressage in the handling and shipping of pictures for exhibitions, is so paid out for frames and glass, and that if canvases could be sent from place to place there would be a reduction of at least 50% in the cost of handling and transportation with a decrease in shipping risks, and a consequent lowered insurance rate.

Director Herdle proposes to have the Memorial Gallery purchase a large number of suitable frames for its own use in displaying special collections, and will receive and send out all canvases unframed.

It may interest Director Herdle and his fellow museum and gallery directors as well as artists in this country, to know that the plan suggested has been followed for a number of years, and with success, in Europe, and especially in France, and that in France special frames of papier maché gilded, have been invented, which have all the effect of the heavy wood and plaster frames, are very cheap necessarily very light and virtually unbreakable, and, of course, easily repaired.

MR. SELIGMANN EXPLAINS.

Mr. Jacques Seligmann has written to the Paris Herald from Monte Carlo that he did not compete for the Morgan porcelains, recently purchased by Duveen Brothers. "Owing to the serious events now taking place in France, and having a son and two sons-in-law at the front with the French army, give me such grave preoccupation that I find it almost impossible to give my thoughts to business considerations." Mr. Seligmann continues:

"Making any great purchase in the actual prevailing conditions would strike me as being in defiance of all my countrymen's awful sufferings. I mention this to explain why I am so reluctant in entering into competition."

"I am glad for those who have acquired some of Mr. J. P. Morgan's treasures, as, from my recollection of the collection, I am inclined to say that I consider the purchase price much below its real value."

"Mr. Morgan, whom I had the honor of calling my friend, was advised in the purchase of the best of his Chinese porcelains by Mr. Thomas B. Clarke, a most enlightened connoisseur, who did his best to make his friend's collection one of the most perfect ever seen."

Young Artist's Academy Picture.

The illustration on this page of the attractive and well painted figure work, now in the Academy Room in the current Spring Academy exhibition, by a young Pittsburgh artist, J. Maynard Williamson, gives a good idea of the canvas which in drawing, color and expression, does the painter great credit. Since Mr. Williamson captured the Associated Artists of Pittsburgh prize in the Carnegie Institute annual display in 1911, he has been actively at work in Pittsburgh, his home city.

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POLLY IN THE ROMAN SASH

J. Maynard Williamson, Jr.

At the Spring Academy Exhibition

contemporaries, by religion, or by any other faction, so limiting his art to only the primitive forms we get the Matisse spirit in the same way that we get the primitive spirit.

The primitive incapable of looking beyond his limited horizon copied nature to the best of his ability, and exaggerated through a lack of artistic knowledge. In these very natural exaggerations he discovered the power of caricature and made it his first means of expression. Hence we may readily conceive of the primitive workman first of all as a realist and later one who is enabled to express his feeling through its uses. Matisse using this same crude approach to nature becomes at once a realist, but as realism that never rises

only the ugly and the incomplete through the restrictions of his self-imposed method. Matisse's vs. Established Art Forms.

In revolting against the established forms of art, Matisse and his confrères are but casting aside that with which their natures are not in tune, namely, the creation of aesthetic beauty, the highest form art can take, which, owing to its very nature as interpretation is opposed to realism. Artists throughout the past century have made frantic efforts to accomplish realism, and as a consequence have imposed more, ever more narrow limits upon art. Within this prescribed field the imaginative uses for which the arts are especially adapted have suffered, and the imaginative temperaments

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

Former Altman Residence, 1 W. 50 St.—Exhibition of Old and Modern Masters for Benefit of French Secours National, to Apr. 4 inclusive.

American Fine Arts Society, 215 W. 57 St.—90th National Academy Exhibition, to Apr. 25.

Arlington Galleries, 274 Madison Ave.—Scenes of the Roman Campagna by Onorato Carlandi, through Apr. 3.

Bourgeois Galleries, 668 Fifth Ave.—Works by Henrik Lund from Apr. 1.

Berlin Photograph Co., 305 Madison Ave.—Works of Maurice Stern, through Mar. 27.

The Canessa Gallery, 547 Fifth Ave.—Works of art of Italian Renaissance, Greek and Roman periods.

Daniel Gallery, 2 West 47 St.—Works by Hamilton Easter Field and Sculptures in Wood by Robert Laurent, to Apr. 6.

Ehrich Galleries, 707 Fifth Ave.—XVII. Century Paintings. Works by Gainsborough, Raeburn and Reynolds, to Apr. 17.

Folsom Galleries, 396 Fifth Ave.—Works by H. L. Hildebrandt, through Mar. 25.

Gallery of Charles of London, 718 Fifth Ave.—William Penn and Family Relics Exhibition.

Gamut Club, 69 W. 46 St.—Flower Drawings by Amy Mali Hicks, through Mar. 31.

Gimpel & Wildenstein Galleries, 636 Fifth Ave. Works by W. T. Dannat for the Benefit of the Fraternité des Artistes, Apr. 3-May 1 inclusive.

Hispanic Museum, 156 St. and B'way—Spanish art, etc. Daily and Sunday, 10 A. M. to 5 P. M. free.

Kennedy & Co., 613 Fifth Ave.—Rare old Engravings and Etchings, to Apr. 17 inclusive.

Keppel & Co., 4 E. 39 St.—Masterpieces of Engraving, to Apr. 17.

Knoedler Galleries, 556 Fifth Ave.—Exhibition Ten American Painters, through Mar. 27. Suffrage Loan Exhibition of Old Masters and Works by Degas and Cassatt, Apr. 7-24 inclusive.

The Little Gallery, 15-17 E. 40 St.—Enamels on Metal, through Mar. 27.

Macbeth Galleries, 450 Fifth Ave.—"The Dance," interpreted by American Sculptors, to Mar. 30.—Twelve American Landscape Painters, Mar. 30-Apr. 19.

MacDowell Club, 108 West 55 St.—Group exhibition including works by Robert Hamilton, C. W. Svenson, Theresa Bernstein, E. E. Richards, Walter Farndon, H. Bettenardo, Thomas De Laurier, Frank Moore, John E. Parker and Leonora Marton, to Apr. 6.

Metropolitan Museum, Central Park at 82 St. East—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays 25c. Free other days. Morgan and Altman collections on public view.

Montross Gallery, 550 Fifth Ave.—Oils, Modern Art by American Artists, through Apr. 24.

Municipal Art Gallery, Washington Irving High School—Works by H. Ledyard Towle, Harold Phelan and Charles Lenox Wright, through Mar. 31.

National Arts Club, 119 E. 19 St.—Poster exhibition, to Apr. 2.

New York Public Library, Print Gallery, (Room 321).—Etchings by 15 Century Artists. Stuart Gallery (Room 316)—Bracquemond and Peter Moran Memorial Exhibitions.—Millet Centennial Exhibit. Photo-Secession Gallery, 291 Fifth Ave.—Works by Children, through Apr. 8.

Pratt Institute, Brooklyn. Art Gallery.—Works by Jones Lie, through Mar. 27.

Ralston Galleries, 567 Fifth Ave.—Works by Jonas Lie for benefit "Evening Mail" Save-a-Home-Fund—Mar. 29-Apr. 10.

Reinhardt Galleries, 565 Fifth Ave.—Recent Sculptures by Paul Troubetzkoy to Mar. 30 and watercolors by Florence Robinson, through April 10.

Snedecor Gallery, 107 W. 46 St.—Works of William R. Leigh, to April 3, inclusive.

Worch of Paris, 467 Fifth Ave.—Special Exhibition of Japanese Prints, through Mar. 27.

Yamanaka Galleries, 254 Fifth Ave.—Prints and Drawings by Hiroshige, through April 3.

CALENDAR AUCTION SALES

American Art Association, American Art Galleries, Madison Sq. S.—Collection M. A. E. Bierman; Oils, Watercolors, Drawings, Engravings, Etchings, XVII Century Silver. Toys, Coins and Medals. Sale ends Mar. 31.

American Art Association—Brayton Ives collections on exhibition from Mar. 31 to sale as follows—Books, evening Apr. 6, afternoon and evening Apr. 7, evening Apr. 8, evening Apr. 9. Rugs, Porcelains, Fans and Snuff-Boxes, etc. Afternoon Apr. 8, afternoon Apr. 9, afternoon Apr. 10. Engravings and Etchings, afternoons and evenings, Apr. 12 and 13, afternoon Apr. 14.

Anderson Auction Company—Anderson Galleries, Madison Ave. and 40 St.—Part IV of the library of rare books relating to the North American Indians collected by Wilberforce Eames, Monday and Tuesday afternoons, Apr. 5-6. Rare and valuable Incunabula from Italy and part of the library of S. K. Cleveland, Monday and Tuesday afternoons, Apr. 12-13.

Metropolitan Art Association—Anderson Galleries, Madison Ave. and 40 St.—Japanese Prints from the portfolios of a New York collector and Oriental Art consigned by Shojiro Nomura, now on exhibition to sale Tuesday and Wed. evenings, Mar. 30-31.—Pewter, China, Lustre, Staffordshire Figurines and other Colonial objects, being Part II of a New England Collection, now on exhibition to sale afternoons of Mar. 31 and Apr. 1.—A remarkably fine collection of Mezzotints, printed in colors by S. Arlent Edwards and Etchings by modern masters, now on exhibition to the sale Monday evening, Apr. 5.—Silver, Porcelains, Objects of Art, Oriental Rugs, and Carved Teakwood Furniture, consigned by E. T. Postlethwaite of Phila. and others, now on exhibition to the sale Thursday and Friday evenings, Apr. 8-9.—Rare American Americana and Sporting Prints, consigned by Mrs. Charles G. Peters, now on exhibition to the sale Thursday and Friday evenings, Apr. 8-9.

Silo's Auction Rooms, 3 W. 45 St. Contents studio of C. Calusd, including 65 marines and "Feathered Folk" Paintings. Afternoon of Mar. 31. Jewelry and Silverware, afternoon Apr. 1.

BALTIMORE.

The most exciting art event of the season in this peaceful, strictly conformist town, thus far, is the exhibition of Max Weber's work, on for a week at the Jones Galleries. Crowds are flocking to see it, and it has created a lot of lively discussion, although no duels have as yet resulted. In justice to Mr. Weber, it must be said that his work, particularly that portion of it which is purely abstract, has won many admirers among that class of people who approach the art of painting, as they do that of sculpture, music and literature, prepared to judge without prejudice, ready and willing to accept a message whether or not it happen to conform to their previous ideas. There is no similarity, no possible ground of comparison, between Weber's work and the offensively "cubistic" and "futuristic" output shown at the Peabody Gallery last Spring, which were nothing if not flamboyantly vulgar and decadent.

In addition to the works he has at the Jones Galleries, Mr. Weber is also showing a large number of his early drawings at the studio of Mrs. Jeanne E. Bennett, the photographer.

The current exhibition at the Peabody Gallery is that of work by a group of seven clever women—Elizabeth Sparhawk-Jones, Alice Kent Stoddard, Ada C. Williamson, Anne W. Strawbridge, Beatrice Fenton, all of Philadelphia, Marjorie D. Martenet of Baltimore and Emily C. Bishop, the Maryland sculptor, whose brilliant career was cut short by death a few years ago. The exhibition is one of the strongest and most satisfactory of its kind that has been seen here this year.

W. W. B.

INDIANAPOLIS.

The eighth annual exhibition of Works by Indiana Artists is now on at the John Herron Art Institute. It contains 178 numbers, the majority paintings, representing the work of eighty-three Indiana artists. All artists now resident in Indiana, or who may have been at some time resident in the State were eligible to submit work for the exhibition and consequently the display includes works by William M. Chase, N. Y.; Charles Reiffel, Norwalk, Conn.; Daniel Kotz, Park Ridge, N. J.; Howard McCormick, Leonia, N. J.; Mary Sawtelle, Washington, D. C.; and Charles H. Wright, New Rochelle, N. Y.

The J. I. Holcomb prize, offered by Mr. J. Irving Holcomb of Indianapolis for a work of special excellence, was awarded for the first time this year, and was given to Otto Stark of Indianapolis for his painting, "The Arsenal Bell." The Holcomb prize will consist of a gold medal, but this year Mr. Holcomb gave \$100 instead of the medal.

T. C. Steele is represented by several of his Brown County landscapes; William Forsyth, by three landscapes in oil, a landscape and figure piece in tempera, and a landscape in water color; J. Ottis Adams, by but one painting, a sunset on Lake Michigan.

Among the younger artists, the work of Clifton A. Wheeler, S. P. Baus, Martinus Andersen, Wayman Adams and William Edouard Scott of Indianapolis is especially worthy of mention.

ART AND ARTISTS.

An "Old English Garden" subject by Alethea H. Platt has recently been purchased by popular subscription for Anderson, Ind.

An exhibition of recent oils by William R. Derrick closed last week at the Fine Arts Shop, Chicago. The artist recently sold several canvases in New York and Chicago.

Dunbar Wright left last week for California, where he will remain for several weeks, after which he will go to Siberia to make studies, returning to New York next Autumn.

Francisca Del Mar, who spent several months in Hawaii, where she went to make studies, has recently placed several panels in a N. Y. municipal building. The subjects deal with the natural industries of the islands. The British Museum has purchased one of her Hawaiian subjects and another will, probably, go to a Paris museum.

Within the past year five American museums have purchased paintings by Everett L. Warner. His "Frozen Stream" was sold to the Rhode Island School of Design, "December Hillside—Poor Man's Club" went to the Syracuse Museum, "Along the River Front" was purchased by the Toledo Museum, "Quebec" by the Pa. Academy, and "A Mountain Village" by the City Art Club, St. Louis.

At his studio in Carnegie Hall, Henry Mosler has just begun another of his large colonial subjects, a commission for Gerlach & Barklow of Joliet, Ill. He recently completed a most satisfactory portrait of Mrs. Dr. F. H. Mosler.

M. Seymour Bloodgood held an exhibition of his recent work last week at his studio, 1947 Broadway. The subjects included landscapes and marines, painted with the sympathy and tenderness which have ever been typical of his work. The exhibition was well attended.

At his Carnegie Hall studio De Witt Parshall has some unusually fine canyon subjects, recently completed, and also a remarkably good marine.

Miss Ann Goldthwaite has been recently in Montgomery, Ala., Atlanta, Ga., and in Virginia where she painted a dozen portraits and has just returned to New York. She painted the last portrait of M'gr. Robert Hugh Benson, and has just sold to the Congressional Library an etched copy of this work, to be added to the collection of Miss Goldthwaite's etchings already there for which purpose this special etching was made.

Arthur Dawson has sold to a well known Washington collector and connoisseur his beautiful moonlight of Kittery Point, Maine, which has been so much admired by his artist friends.

W. C. Fittler's sunset called "The Golden West," has been requested for exhibition by the Beard Art Galleries, Minneapolis, Minn., and the same artist's "Mill Pond" is now on view by request of the gallery, at the Moyer Gallery, Hartford, Conn.

Maisa W. Stone has left for her home in San Francisco, where she has taken the studio of E. Charlton Fortune for the Summer, and where she will complete a number of canvases before returning to New York.

Sales at the current Spring Academy exhibition during the week, have included the two still-lives by Denes Carlsen, the young son of Emil Carlsen, and which works have been generally supposed by visitors, from their strength and beauty, as from the brush of the elder artist.

Major Edward S. Ruggles of Fredericksburg, Va., is to present to the State of Virginia, a life-size portrait of his father, the late Gen. Daniel Ruggles, painted in New Orleans in 1861 by the late C. P. A. Healey, the eminent early American painter.

Pierre Tartoue is painting in his new studio, 6 E. 46 St., his first sitter there, "Cardinal Farley." The artist is painting His Eminence at full length.

The April exhibitions at the Toledo Museum of Art other than the permanent collections, include one painting by Martha Walter, and oils, watercolors and pastels by Francis P. Paulus.

Donates Inness Bust.

A bust of George Inness, by the late J. S. Hartley, donated by Mr. Wm. T. Evans, has been placed in the Montclair Art Museum, having been transferred from the Montclair Public Library, to which it was originally given by Mr. Evans, through the consent of the Library Trustees.

OBITUARY.

Harrison B. Brown.

Harrison B. Brown, the marine artist formerly of Portland, Me., died in London Mar. 10 last, at the age of 84. He was born in Portland and apprenticed to a house and sign painter after his father's death, when he was about 15. His picture of "Old White Head, Cushing's Island," is now on view with a half dozen other of his works at the Portland Art Museum. His only surviving child, a daughter, Helen, married Mr. J. H. Severns of the firm of H. S. Peabody & Co., bankers, of London. Mr. Brown was one of four brothers. He and two others died curiously on the same date, March 10th, and, still more oddly, his brother, Charles Edward Brown, on the same date this year at the age of 82.

David Bendann.

David Bendann, art dealer, died at his home in Baltimore last week.

In 1867 he opened an art store in Fifth Avenue. The Baltimore fire destroyed his store there and many valuable paintings. Mr. Bendann crossed the Atlantic more than forty times and knew every famous artist who lived in his time. He placed paintings in many of the public buildings in this country.

Mr. Bendann's brother, Daniel Bendann, a noted photographer in his day, died some two months ago, and at the time, Mr. David Bendann wrote the ART NEWS, after reading his brother's obituary in this journal, that he feared it had confounded him with his father (not the case, by the way), and that he "had had the novel sensation of reading his own obituary." His own death now follows all too soon.

Eliphalet Fraser Andrews.

Eliphalet Fraser Andrews, portrait painter, died in Washington, D. C., March 20 last. He was born at Steubenville, O., in 1835, was graduated from Marietta College in 1853, and studied under Ludwig Knaus and at the Düsseldorf Academy. In 1877 he went to Washington, and under the patronage of the late W. W. Corcoran founded the Corcoran School of Art. He painted several of the portraits now in the White House, including those of Martha Washington, Dolly Madison, and several of the Presidents.

Carl Glucksmann.

Carl Glucksmann, for 14 years connected with the Berlin Photograph Co. and who established that Co.'s branch house in New York, of which he was for some years the manager and who later was N. Y. manager of Ad. Braun & Co., and afterwards became a well-known N. Y. dealer in prints and pictures, died in Wiesbaden, Germany, March. 6 last, aged 64.

Cyril Crichton.

Cyril Crichton, only son of Mr. Lionel Crichton, head of the firm of Crichton Bros., the leading silversmiths of London, N. Y. and Chicago, and a Second Lieut. in the English Royal Fusiliers was killed in battle at the front in Northern France on March 10 last. Lieut. Crichton, who was only 22, would have been in the N. Y. house of Crichton Bros. this season had he not felt it his duty to serve his country. The sympathies of the art trade everywhere are expressed for Lieut. Crichton's parents in their great loss.

Milne Ramsay.

The death on Mar. 16 of Milne Ramsay, still-life and portrait painter, at the age of 68 years, removes from Phila. art circles a figure well known there a few years back. Mr. Ramsay was a student in the Academy schools previous to 1876 and was principally noted for his excellent studies of still-life.

CLEVELAND.

An exhibition of timely interest is on at the Karner and Wood gallery, including watercolors by Belgian and Dutch painters. Cassiers, Stacquet, Paul Rink, Alex. Marcette, William Rip and many others are represented.

The Cleveland Museum is making known its needs in the way of gifts against the opening, a few months hence. Grading, beautifying the approach and other outside work will be finished this coming Spring and the interior is being completed as rapidly as is compatible with fine workmanship. Director Frederick Allen Whiting has published a statement of the museum's needs, calling especial attention to the growing prevalence in other cities, of the custom of making a gift of some single art object or of a collection, to the public museum, as a memorial to family or friend.

A museum membership has been established, running from \$10 yearly to \$25 sustaining and \$100 honorary annual dues. For some time, probably, these membership dues will be used to purchase pictures or other objects for the Museum's permanent exhibition.

Jessie C. Glasiee.

RECORD ART AUCTION WEEK.

The week which closes today has been indeed a field one in New York art auction galleries and rooms.

The American Art Galleries there were sold on Wednesday, Thursday and last night, some 275 modern, foreign and American oils—not an important lot—consigned by various private owners, estates and dealers. On Thursday afternoon 34 old pictures, some of them attributed to good names, the collection of Mr. M. A. E. Bierman was dispersed in the same galleries. On the same afternoon, silver objects, toys, watches and rings owned by the same collector and on Thursday evening, Mr. Bierman's private coin collection.

The detailed list of the consigned pictures sold on Wednesday and Thursday evenings, and of Mr. Bierman's pictures sold on Thursday afternoon, follows, as also the record of the sales of other collections. The detailed list of last night's sale of consigned pictures at the American Art Galleries, and the record of other sales yesterday, will be given next week.

PICTURES SELL CHEAP.

There was a good attendance at the American Art Galleries on Wednesday night, when Mr. Otto Bernet, acting for Mr. Thomas E. Kirby, sold the first installment of foreign and American paintings belonging to various estates and individual owners. The prices, as a rule, were low, 92 numbers realizing \$5,350.50. The highest price, \$360, was paid by Mr. Benjamin Arkell, for G. H. Bogert's "Autumn Sunset." Mr. G. O. Olds gave \$310 for the late F. K. M. Rehn's "The Surging Sea" and Mr. E. S. Hartman \$300 for Hans Makart's "The Princess."

The large upper gallery of the American Art Galleries was again well filled Thursday evening at the second session of the consigned picture sale. Mr. Otto Bernet was, as on Wed. night, the auctioneer. Bidding was good but prices ruled low. Many of the pictures were from the collection of Mrs. J. H. Russell, widow of Judge Horace Russell, and daughter of the late Judge Hilton, and had been in the A. T. Stewart and Hilton collections.

The total obtained for 90 pictures was \$6,970, which, added to Wed. night's total of \$5,350.50, made a total for the two nights' sale of \$12,320.50. Six pictures, Nos. 14, 25, 31, 63, 64 and 74 of first night's sale, were resold for about the same figures.

The result of the third and last session last evening, and of the entire sale, will be given next week.

First Night's Sale.

The following is a list of the pictures sold Wed. night, the size in inches, the first being the height and the second the length, the names of the buyers and the prices.

1—Verestchagin, V., "Mount Tabor," 2½x-5½, Henry Shoemaker.	\$ 10.00
2—Van Wyngaert, A. J., "On the Banks of the Scheldt," 7½x13½, C. T. Seward.	20.00
3—Traver, G. A., "Landscape," 5x7, Joseph Cabus.	12.50
4—Stiepevich, V. G., "The Importunate Visitor," 7x9, Joseph Cabus.	17.50
5—Fichel, E., "End of the Meal" (Panel), 8x6, Prinz Brothers.	27.50
6—Gues, A., "Standard Bearer" (Panel), 8x6, S. Laird.	50.00
7—Bradford, W., "Lan of the Midnight Sun," 9x14, James Hudnut.	22.50
8—A. H. (or H. A.), "Perugia" (Drawing), 10x14, West.	3.00
9—Volkmann, G., "Childhood," 11½x8½, Alexander Deutch.	37.50
10—Scheffer, A., "Head of Dutch Girl" (Panel), 11x9, David Friedman.	22.50
11—Hunt, W. M., "Moonlight," 11½x7½, Alexander Deutch.	47.50
12—Caille, L., "A Mother," 12x9½, Seward.	50.00
13—Bristol, J. B., "Lake Champlain," 10x15, E. C. Vick.	25.00
14—Wores, T., "A Japanese Girl" (Panel), 16½x10, Robert Glendenning.	12.50
15—Werner, A. F., "Interior With Figures—The War Story," 15½x19, Earl Stauffer.	45.00
16—Van Elten, H. D. K., "At Napanock," 13x21, Williams.	27.50
17—Unknown, "Landscape and Cattle," 13x18, Joseph Cabus.	15.00
18—Unknown, "Landscape," 12½x16, R. A. Corrae.	20.00
19—Todd, G., "Sisters," 12x16, Prinz Bros.	27.50
20—Tyler, J. G., "Dashing Spray," 12x17, E. C. Vick.	22.50
21—Martin, F. C., "Leisure Moments," 15x-11½, R. A. Corrae.	10.00
22—Crane, B., "Sunset," 11x14, Alexander Deutch.	80.00
23—Iwill, M. J., "Italian Landscape," 12½x-21½, Joseph Cabus.	17.50
24—Truesdell, G. S., "The Garden," 18x24, J. Rosenstadt.	17.50
25—Unknown, "The Edge of the Woods," 16x-27, Robert Glendenning.	25.00
26—Sonntag, W. L., "Fishermen," 16x27, G. W. Berringer.	35.00
27—Suavage, G., "Turkish Lady Reclining," 12x16, C. T. Seward.	27.50
28—Rehn, F. K. M., "The Surging Sea," 16x-24, G. O. Olds.	310.00
29—Parton, E., "Springtime on the Thames, England," 16x22½, Frederick Cabus.	20.00
30—Maes, H., "Marine," 14x25, Frederick Cabus.	17.50
31—Klorkinski, "Convent Courtyard," 14x22, Robert Glendenning.	12.50
32—Japy, L., "At the Drinking Place," 18x24, Joseph Cabus.	50.00
33—Huntington, D., "My Pleasure Ground," 18x24, Joseph Cabus.	22.50
34—Herbo, L., "Portrait Head," 14x10, G. W. Berringer.	17.50
35—Hays, W. J., "Rabbits," 12x18, G. F. McKinney.	42.50

By Direction of the Executors of the Late Hon. Robert Marsham Townshend.

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The SALE will COMMENCE on MONDAY, JUNE 7th, and will occupy about a fortnight. It includes

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Bronzino	attributed to	Ramsay
Dahl	Sir Godfrey Kneller	Sir Joshua Reynolds
Gainsborough	Angelica Kauffman	Gilbert Stuart
Joseph Highmore	Sir Peter Lely	Zoffany
Holbein	Vigée le Brun	and others.
Hoare	François Pourbus	
	Romney	

RARE MEZZOTINT PORTRAITS

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36—Harris, C. Z., "Flirtation," 14x11, C. T. Seward.	42.50
37—Ciceri, E., "Wash Day," 12½x20½, Henry Schultheis.	65.00
38—Bristol, J. B., "Landscape," 13x23, Joseph Cabus.	40.00
39—Dolph, J. H., "Having a Good Time," 14x20, Benjamin Arkell.	65.00
40—Crospey, J. F., "On the Housatonic," 14x-25, L. J. Drake, Jr.	47.50
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42—Van Sevedonck, J., "Battle Scene," 14½x-39, G. W. Berringer.	70.00
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44—Craig, T. B., "Cows in Pasture," 18x28, Dr. H. C. Scobey.	35.00
45—Del Alisal, J. C., "La Toilette de l'Odalisque," 19x13, C. T. Seward.	35.00
46—Blakelock, R. A., "On the Plains," 16x24, Henry W. Shoemaker.	140.00
47—Siebert, L. B., "The Circus in Town," 14x20, Williams.	70.00
48—Wagrez, J., "Tannhauser am Venusberg," 22x17, G. W. Berringer.	70.00
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50—Willems, F., "The Portrait," 26x18½, Williams.	82.50
51—Wagner, F., "Portrait of a Lady," 26x13, W. R. Strobel.	32.50
52—Powell, C., "Head of a Moor," 23x17½, Joseph Cabus.	30.00
53—Perret, A., "A Peasant Girl of Chailly," 24x20, A. H. Goldingham.	30.00
54—Jefferson, J., "In the Rockies," 20x30, Williams.	35.00
55—L'Hernault, J., "The Fortune Teller," 21½x28, G. W. Berringer.	47.50
56—Hasenclever, J. P., "Time for Closing," 20x28, Henry Schultheis.	32.50
57—Bogert, G. H., "Autumn Sunset," 20x30, Benjamin Arkell.	360.00
58—Velten, W., "The Farmyard," 23½x30, Williams.	115.00
59—Chevalier, R. M., "A Street in Cairo," 25x18, Chester.	47.50
60—Baumgartner, P., "Hunter Refreshing," 23½x17½, C. T. Seward.	85.00
61—Chelmonski, J., "Russian Scene," 24x36, Henry Schultheis.	52.50
62—Califano, J., "Two Friends," 24½x20½, O. J. Lynch.	27.50
63—Unknown, "Meadows in Autumn," 24x40, Robert Glendenning.	30.00
64—Unknown, "The Deer Hunters," 26x35, Robert Glendenning.	27.50
65—Pinchart, E. A., "At the Fountain," 29x-21½, Chester.	75.00
66—Machen, W. H., "Still Life—Ducks," 29½x24½, J. F. McKinney.	35.00
67—C. Wimpey, "Eagle on a Cliff," 30x19, Towne.	17.50
68—Jefferson, J., "Landscape," 30x20, Carl A. Schuster.	30.00
69—Le Senchal-Mors, "Old Woman Spinning," 31½x25½, Williams.	30.00
70—Richter, E., "The Moorish Dancer," 37x-29, Prinz Brothers.	125.00
71—Kratke, L., "Souvenir of Father Corot," 36x29, Chester.	30.00
72—Hetz, C., "Children Playing School," 36x-46, Williams.	115.00
73—De Hageman, C., "Moorish Market," 34x-25, F. Andreas.	77.50
74—Fagnani, C., "The Lost Dauphin," 30x24, Robert Glendenning.	15.00
75—Jefferson, J., "Old Mill in the Woods," 25x35½, Williams.	30.00
76—Doughty, T., "Mount Kearsarge, New Hampshire," 29x45, Chester.	35.00
77—Delamain, P., "The Prisoner," 30x42½, Dr. Frank.	50.00
78—Parton, E., "The Pool," 46x33, John Levy.	100.00
79—Makart, H., "The Princess," 44½x30½, E. S. Hartman.	300.00
80—Morris, J. C., "Cattle," 30x45, F. H. Graf.	45.00
81—Bricher, A. T., "Castle Rock, Marblehead," 26x50, Williams.	100.00
82—Webb, C. M., "The Unwelcome Letter," 34½x39, R. A. Corrae.	37.50
83—Tilton, J. R., "Temple of Kom Ombe, Upper Egypt—Spring," 30½x49, Joseph Cabus.	60.00
84—Bakalowicz, L., "Archery Practice," 33x-44, Williams.	120.00
85—Gritten, H., "Church Interior," 39½x-30½, R. A. Corrae.	40.00
86—Truesdell, G. S., "After the Rain," 37½x-50, G. W. Berringer.	110.00
87—Blakelock, R. A., "Rocky Mountains," 36x56, Williams.	135.00
88—Anastasi, A. P. C., "Holland," 31x51, Williams.	65.00
89—Koch, E., "Her Pets," 47½x28, Henry Charles Watkins.	150.00
90—Claude, E., "For the Larder," 51x38½, Schultheis.	40.00
91—School of Teniers, "Village Festival," 48x-73, Henry Schultheis.	50.00
92—Weddell, L., "The Laguna, Venice," 41x-89, Benjamin Arkell.	110.00
Total.....\$5,350.50	
Second Night's Sale.	
93—Stanfield, W. C., "Off the Jetties," 6x-8½, W. H. Vanderpoel.	\$ 15.00
94—Cattermole, R., "Having a Game," 6x8, Dr. Frank.	17.50
95—Beard, W. H., "Bridge in Venice," 6x4, Geo. Ruppert.	12.50
96—Verestchagin, V., "Spring of Elisha," 6½x-9, S. S. Laird.	30.00
97—Verestchagin, V., "Tomb of Joseph," 7x-5½, Miss Taft.	20.00
98—Brassat, J. R., "Percheron at His Meal," 7½x5½, J. C. Williver.	15.00
99—Calame, A., "Swiss Landscape," 7½x9¾, E. Stanfer.	40.00
100—Reinhart, W. H., "Autumn on Lake Champlain," 7x10, Jno. J. Lenehan.	17.50
101—Ahl, H. H., "Evening Hour," 8x12, Frank Maynard.	12.50
102—Corot, J. B. C., "Paysan Italien," 9½x-6½, R. Glendenning.	57.50
103—Rossi, L., "Taking it Easy," 9½x7, A. Ahlstrom.	20.00
104—Tait, A. F., "Chicks," 9½x13½, C. T. Seward.	67.50
105—Hart, W., "Head of a Young Bull," 10x-12, Geo. Graeff.	12.50
106—Gifford, S. R., "Lake Scene in Mountains," 10½x20, Chester.	60.00
107—de Longpre, P., "Still Life—Flowers," 10x30, B. Arkell.	35.00
108—Wores, T., "Japanese Woman and Horse," 11½x15½, Dr. H. C. Scobey.	32.50
109—Weber, H., "Poultry Dealer," 12½x9¾, Chas. J. Walker.	27.50
110—Eisman-Semenovsky, "Ideal Head," 12½x-10½, Jos. Calus.	17.50
111—Traver, G. A., "Sunset," 12x10, F. Maynard.	17.50
112—Crane, B., "The Golden Sky," 12x16, E. E. Lewis.	185.00
113—Smith, H. P., "Conn. Valley," 12x20, C. T. Seward.	40.00
114—Damoye, P. E., "In the Pasture," 12½x-23½, H. Williams.	30.00

115—Frere, T., "Moorish Scene," 13½x10, Chester.	40.00
116—Verestchagin, V., "Corner the Kremlin, Winter," 13½x10½, C. J. Walker.	50.00
117—Truesdell, G. S., "Cattle," 13x17½, John Fenning.	32.50
118—Sheppard, W., "Lagoon, Venice," 13x30, A. C. Howe.	62.50
119—Nicoll, J. C., "Mt. Desert," 13x21½, Geo. Graeff.	60.00
120—Van Elten, H. D. K., "At the River, Eltenville, N. Y.," 13½x21½, Towne.	37.50
121—Hunt, W. M., "Haying," 14x17½, Williams.	95.00
122—Wores, T., "Junks," 14x20, R. Glendenning.	15.00
123—Van Elten, H. D. K., "Autumn," 14x21, Dr. Frank.	30.00
124—Johnson, D., "Chocorua Mountain," 14x-22, Geo. Graeff.	40.00
125—Johnson, D., "Edge of Hayfield," 14x22, C. J. Walker.	32.50
126—Crospey, J. F., "Sunset on Hudson," 14x-24, Alex. Deutsch.	62.50
127—Richards, W. T., "Sunny Meadows," 14x-24, Jno. Fenning.	40.00
128—Wiles, L. M., "Lowery Day," 15½x19½, Thos. F. Keating.	30.00
129—Van Elten, H. D. K., "In Shepang Valley," 15½x22½, Chas. P. Walker.	55.00
130—Seifert, A., "The Rose," 16x12½, C. T. Seward.	35.00
131—Wiles, L. M., "Village Street," 16x20, F. Maynard.	27.50
132—Van Elten, H. D. K., "Idlewild Brook, Tarrytown," 16x23, Geo. Graeff.	70.00
133—Blakelock, R. A., "Shores of Lake," 16x-24, Williams.	80.00
134—Rau, E., "School Girl," 17x12, Carl A. Schuster.	60.00
135—Woodbury, C. H., "Headlands and Sea View," 17x20¾, Williams.	62.50
136—Morland, G., "Family at Rest," 17½x-21½, Jno. Watson.	170.00
137—Jones, H. B., "Marshes," 17½x26½, B. Arkell.	110.00
138—Unknown, "Dressing Her Hair," 18x12, Thos. F. Keating.	37.50
139—Chavet, V., "Interior with Figures," 18x-14, Williams.	40.00
140—Delpy, H. C., "Mouth of River Eure, Springtime," 18x26, W. M. Walker.	160.00
141—Bristol, J. B., "Near Boston Corners," 18x30, Geo. Graeff.	130.00
142—Bierstadt, A., "Swift Flowing River," 19x-26½, Geo. Graeff.	215.00
143—Van Schendel, P., "Moonrise," 19x27½, Chester.	45.00
144—Smith, T. L., "Christmastide in Olden Time," 20x16, R. Glendenning.	27.50
145—Gros, L. A., "Stirrup Cup," 20½x17, C. T. Seward.	100.00
146—English, F. F., "Tally-Ho," 20x30, Mrs. E. R. Stettinius.	90.00
147—Richards, W. T., "After the Storm," 20½x-32½, Geo. Graeff.	75.00
148—Ciprari, N., "In Italy," 21½x12½, Mrs. E. R. Stettinius.	35.00
149—Simonetti, E., "Lovers' Retreat," 21x14, C. T. Seward.	32.50
150—Grolleron, P., "Skirmishers," 21½x14½, W. H. Vanderpoel.	240.00
151—Lobrichon, T., "Letter to Papa," 21½x-15, C. T. Seward.	100.00
152—Didier-Pouget, W., "Early Morning," 21½x18, M. M. Gans.	170.00
153—Col, D. and Savry, H., "Landscape and Cattle," 21x46, Dr. F. G. Oppenheimer.	140.00
154—Truesdell, G. S., "In the Sea Breeze," 22x26, Dr. H. C. Scobey.	45.00
155—Truesdell, G. S., "Moonlight, Sheepfold," 22x30, Henry Schultheis.	35.00
156—Modern German School, "Scene from Thirty Years' War," 22½x31, Henry Schultheis.	130.00
157—Schmutzler, L., "Solo," 22x33, H. Williams.	220.00
158—de Longpre, P., "Fruit," 23x15½, Mrs. B. M. Carlisle.	30.00
159—Corravin, C., "New Baby," 23½x18, H. Williams.	60.00
160—Champney, J. W., "Portrait, Laurent Cars," 23½x19, R. Glendenning.	27.50
161—Jefferson, J., "The Duck Pond," 23x35, Withdrawn.	
162—Meixner, L., "Moonlight Marine," 24x-19, Thos. F. Keating.	50.00
163—Champney, J. W., "Portrait, Marie Leczinska," 24½x20½, L. H. Ehrmann.	15.00
164—Beckwith, J. C., "Japanese Lantern," 24x-20, J. L. Clawson.	65.00
165—Perret, A., "Interior," 24x22, Prinz Bros.	130.00
166—Voigt, A., "Sheep," 26x32, H. Williams.	50.00
167—Weeks, E. L., "Princesse de Bagdad," 26x36½, H. Schultheis.	60.00
168—McIlhenny, C. M., "Cows in Pasture," 26x40, P. W. O'Brien.	115.00
169—Gerard, T., "Dancing Lesson," 27x35, C. J. Walker.	120.00
170—Van Elten, H. D. K., "Woods at Napanock," 28x20½, C. J. Walker.	70.00
170a—Meyerheim, E. F., "Doctor's Visit," 22x-25, H. Schultheis.	155.00
171—Viry, P., "Lute Player," 28½x24, H. Williams.	85.00
172—Achenbach, O., "Wellhorn, Rosenlanig-Gletscher-Und Wetterhorn," 30½x39½, E. Stanfer.	200.00
173—M. Willis, "Scotch Cattle," 30x50, H. Williams.	40.00
174—Parton, E., "Fishing," 31x42, Geo. Graeff.	100.00
175—Parton, A., "Early Spring," 32x24½, S. D. Spellman.	160.00
176—Col, D. and Maes, E. R., "At the Well," 33½x26, Dr. Frank.	145.00
176a—Hofner, J. B., "Barnyard Scene," 24½x-42, Dr. F. G. Oppenheimer.	80.00
177—Bosschaert, T. W., "Infant Bacchus and Cupids," 36½x50, Mrs. E. R. Stettinius.	45.00
178—Huntington, D., "Reminiscences of Italy," 44x56, H. Williams.	150.00
179—Truesdell, G. S., "Path Through the Gorse," 45½x68, H. Schultheis.	150.00
180—Moran, E., "Cliffs in Storm," 62x45, C. T. Miller.	390.00
181—Thom, J. C., "Deer Hunt," 39x72, H. Williams.	150.00
182—Truesdell, G. S., "Changing Pastures," 50½x76, Dr. F. G. Oppenheimer.	180.00
Total.....\$6,970.00	
Total First Session.....5,350.50	
\$12,320.50	

THE WOMEN'S EXHIBITION.

The American Association of Women Painters and Sculptors will hold its twenty-fourth exhibition, beginning Apr. 5, in the Anderson Galleries, Madison Ave., at 40 St. Three prizes will be offered, the National Arts Club prize, donated by Mr. John G. Agar, for the best work; a landscape prize and a sculpture prize, each of \$100, given by Mr. Emerson McMillin.

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EXHIBITION CALENDAR FOR ARTISTS.

PORTLAND (ME.) SOCIETY OF ART, Spring Exhibition.
Sweat Memorial Museum.

Blanks by	April 1
Works received	April 7 and 8
Opens	April 20
Closes	May 23

THE BIERMAN SALE.

At the sale of the collection of Mr. M. A. E. Bierman, at the American Art Galleries on Thursday afternoon, Mr. H. H. Park acting as auctioneer, 233 lots were sold for \$3,880.50, the offerings including furniture, art objects and pictures. The highest price was \$1,325, paid by W. W. Seaman, agent, for a canvas given to Pieter de Hoogh, "Market Place at Night." Among the furniture and art objects sold, the highest price was \$105, paid by Lans & Co. for an antique walnut cabinet. Mr. Swann, agent, paid \$67.50 for a large Sevres vase and W. W. Seaman, agent, \$40 for a set of furniture in miniature.

The following is a list of the pictures, as cataloged, sold, with the size in inches, first height and then length, the buyers and the prices.

201—Vertin, P. G., "Town View in Utrecht," 7 3/4 x 6 1/4, C. M. Tice.....	7.00
202—de Klerk, W., "View of Leyden," 8 1/4 x 6 1/2, C. M. Tice.....	7.00
203—Unknown Master, "Young Noble Lady," 13 x 11, Chester.....	27.50
204—Leikert, C., "View of a Canal in Amersfoort in Winter, 14 3/4 x 12 1/2, Chester.....	32.50
205—Miervelt, "The Doctor," 11 3/4 x 15 1/4, A. M. Macdonald.....	42.50
206—Craeyvanger, R., "A Family Gathering," 11 x 9 1/4, Chester.....	25.00
207—Van Den Bosch, J., "Flowers and Fruit," 20 x 16, Chester.....	10.00
208—Koekoek, B. C., "Winter Landscape with Sheep," 19 1/4 x 16 1/4, Chester.....	12.00
209—Pieneman, J. W., "Portrait of Queen Elizabeth," 17 1/4 x 14 1/4, Chester.....	25.00
210—Moroni, G. B., "Portrait of Italian Nobleman," 18 x 13, John Watson.....	35.00
211—Guignon, P., "A Summer Landscape," 5 1/2 x 8 3/4, L. Blake.....	4.00
212—Hollander, J., "The Music Lesson," 7 1/2 x 5 3/4, A. Swann, agent.....	12.50
213—Lundens, G., "Rembrandt and His Wife," 5 x 3 3/4, A. M. Macdonald.....	7.00
214—Lundens, G., "Rembrandt and His Wife," 5 x 3 3/4, A. M. Macdonald.....	7.00
215—Van Ostade, A., "The Dentist," 10 1/2 x 8 3/4, Chester.....	17.50
216—Licinio, da P. B., "The Glory of San Lorenzo," 11 x 6 1/2, A. Swann, agent.....	17.50
217—de Vos, C., "Portrait of Lucas Van Uden," 11 1/4 x 7 1/4, J. S. Berliner.....	55.00
218—de Vos, C., "Portrait of Mrs. Lucas Van Uden," 11 x 7 1/4, J. S. Berliner.....	55.00
219—Baroccio, F., "Portrait of the Duchess of Urbino," 16 3/4 x 12 3/4, Chester.....	170.00
220—Unknown Master, "Portrait of Elizabeth de Bourbon," 22 x 18, A. Swann, agent.....	22.50
221—Unknown Master, "Portrait of Frisian Lady," 27 x 22, A. Swann, agent.....	15.00
222—Unknown Master, "The Revel," 25 1/2 x 32, A. Swann, agent.....	30.00
223—Spohler, J. J., "Winter Scene near Amsterdam," 21 x 26 3/4, Frederick Campbell.....	42.50
224—Berchem, N., "Landscape with Ruins and Cattle," 22 3/4 x 41 1/4, Chester.....	35.00
225—Molenaer, J. M., "An Old Dutch Interior," 23 x 17 1/2, A. M. Macdonald.....	22.50
226—Unknown Master, "The Battle of Issus," 28 x 37 1/2, A. Swann, agent.....	27.50
227—de Braecklaer, F., "A Family Dispute," 24 1/2 x 20, Chester.....	50.00
228—de Cauwer-Ronsse, E. J., "Interior of the Church of St. Bavon at Ghent," 27 x 23, Chester.....	45.00
229—de Hoogh, P., "Market Place at Night," 25 1/2 x 34, W. W. Seaman, agent.....	1,325.00
230—Steen, J., "Outside a Dutch Tavern," 30 x 40, A. M. Macdonald.....	125.00
231—de la Croix, P. F., "Alexander, Prince of Brandenburg," "Princess Frederica Carolina of Sachsen-Coburg," "Frederica Louise of Prussia," "Carl Wilhelm Frederick of Brandenburg," "Frederick Wilhelm I, King of Prussia," "Louise Augusta Wilhelmina Amalia of Prussia," (approximate height, 13 1/2 x 11), A. S. Swann, agent.....	42.00
232—Rossee, Mile., "Abraham and Melchizedek," (silk embroidered picture), 15 x 19 1/2, A. Swann, agent.....	22.50
233—Rossee, Mile., "Moses on the Mount," (silk embroidered picture), 15 x 19 1/2, Lans Co.	20.00

An account of the sale of the Bierman coins and medals, on Thursday evening will be given next week.

POLISH TREASURES REMOVED.

Prince Czartoryski, the well known Polish collector has removed to Dresden for greater security, a part of his art treasures, hitherto kept at Cracow and Ooluchow. Among the pictures of acknowledged origin is the "Good Samaritan," by Rembrandt, (1638), while among those by Raphael is a portrait of a young woman wearing white ermine. To the seventeenth century Dutch school, belong the pictures of Charles VIII and Anne of Bretagne. Other Dutch works include portraits of citizens by Bartholomew van der Helst. One of the portraits of

historical interest is that of Countess Iza Dzialnyska (née Czartoryski). Most of the collection is in the store rooms of the "Green Vault" at Dresden.

The Czartoryski family have long been noted art patrons, one member having founded the school of painting at Warsaw in 1772.

AMERICAN VS. ENGLISH HOUSES.

"London houses in comparison with the American are better suited for the display of pictures. They have less window space and the walls are not so much broken up by recesses, angles and cupboards. Take the suburban houses of Boston, Albany and Schenectady, with their many cross-partitions, borrowed lights, flower and bric-a-brac recesses, giving little effective space for the display of good and massive pictures, the old walls of England, with their yellow and cream painted backgrounds, seem to call for works of art, whether in portraiture or scenery.

"The architects of long ago are different from the modern man, for the former built the house in order to show off pictures to better effect. Unless it be a Pierpont Morgan or Carnegie, what American has built the walls of his house so that they are suitable for the display of works of art, either in oil or water color?

"Let us glance for a moment at all the splendid churches and other fine edifices of Florence, Rome and Venice. Here we see walls full of pictures and wall spaces depicting the life and history of the community, each picture fitting its own space with a sense of proportion and symmetry extremely pleasing to the eye. Do our modern builders consider picture space today? I fear not.

"The lavish display of art by the Italians, as seen in their churches and other public buildings, seems likely to be never surpassed. Think of the genius and patience of the artists who built St. Mark's Cathedral in Venice, the inside of which is all picture and that done in mosaic. Those days are gone and now we live in days of rush and hurry.

"In the walls of the old guild hall library and gallery of London I see before me precious works of art done by Romney, Leighton, Raeburn, etc. The building fits the pictures, while the pictures fit the walls, so appropriate and pleasing is the entire conception."—London Letter in Picture and Art Trade.

MR. MORGAN'S ART GIFTS.

"It is well worth while, in the public interest, to lay emphasis, on the great value of the gifts and loans of the late Mr. Morgan to our Metropolitan Museum, quite apart from the enormous variety of treasures specified as the Morgan Collection, including the Chinese porcelains and the Fragonard panels which lately have been sold. For many years Mr. Morgan was a generous contributor to the Museum's collections, he was the prime mover in the development of its department of Egyptian antiquities which in late years has been so greatly enriched, while his gifts of paintings, mediaeval and sixteenth century tapestries, carvings, decorations, altar pieces and other works, representing a value not to be expressed in money terms, though their cost was always large, have helped to give our Museum its place in the front rank among the art institutions of the world.

"This is only specifying a few of his gifts. It is estimated that, apart from the later collections, the Museum contains works of art in every branch, and representative of the spirit of many nations and which are fairly valued at \$10,000,000. The article enumerating and describing some of these from the expert's point of view is worthy of attention.

"The growth of the Metropolitan Museum to its present eminence among the museums of the world has been comparatively rapid. Collections of permanent value are generally of very slow growth. Since its foundation, less than half a century

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COLONIAL ART, including Pewter, Old English Salt Glaze, China and Lustre, Staffordshire Figurines, rare old pieces from Persia, Boxes, Caddies, Bennington Ware and other rarities, comprising Part II of a Massachusetts Collection. Now on exhibition. To be sold Wednesday and Thursday afternoons, March 31 and April 1.

MEZZOTINTS, including a remarkable collection of color prints by S. Arlent Edwards, beautiful impressions from eighteen of his Private Plates and a special collection of his Portraits of Washington from Private Plates. Signed Proof Etchings and Decorative Mezzotints in color by Cameron, Whistler, Haden, Fitton and others. Mezzotints by Cousins, Faber, Green, Ward, and others. One of the most important sales of the season. Now on public exhibition. To be sold Monday evening, April 5.

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ago, our Museum has attained to a rank which ordinarily could not be reached in centuries of patient toil. Few similar institutions have had, from their very inception, the advantage of the sustaining influence of directors of large wealth, good judgment, and broad liberality. That the removal of all or any part of the Morgan Collection lately placed on exhibition must cause regret among the frequenters of the Museum is perfectly true, but it is well to bear in mind that without them the aesthetic and educational influence of the Museum would still be enormous, and that the richness and variety of its treasures are largely due to Mr. Morgan's generosity and sagacity as a Director, to his own willingness, to give, and the effect of his example on others."—N. Y. "Times."

ART AUCTION AGAIN IN VIENNA.

Announcement was recently made of the early resumption of art auctions by the "Dorotheum" of Vienna. These sales were also to include antiquities, auctions of which had ceased for several months.

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601 MADISON AVE. (57th St.) NEW YORK**END OF THE SYMONS SALE.**

At the continuation of the sale of the Henry Symons collection at the American Art Galleries on Mar. 18, Mr. J. N. Elverson gave \$610 for a large Battersea enamel vase, and \$230 for an old Sheffield Plate Soup Tureen in the form of a turtle.

Otto Bernet, agent, gave \$460 for a XVI Century Italian Door Knockers; \$200 for a Limoges Enamel "Mother and Child," and \$170 for a XVII Century Limoges Enamel. Mrs. William S. Sheehan gave \$420 for a pair of XVII Century Italian Bronzes; Mr. Lloyd Warren \$410 for a XVII Century Italian Bronze Bull; Mr. Samuels \$400 for an English Silver Loving Cup, and Mr. Karl J. Freund \$340 for a pair of XVI Century wax figures. Mr. F. Baumeister paid \$200 each for two Limoges enamels, one of the XVI and the other of the XVII Century and Mr. L. J. Williams \$200 for a pair of old Battersea enamel candlesticks. Charles of London gave the same amount for a pair of Empire Candelabra. Mr. Hirsch paid \$190 for two XVII Century Italian Bronze door handles.

The total for the afternoon was \$10,930 and for the evening, \$10,957 which brought the grand total to \$90,269.50.

At the session on March 19, Mr. Otto Bernet, agent, paid \$1,020 for a pair of old Georgian side tables, and \$260 for a pair of Georgian satinwood fire screens. Mrs. E. C. Lackland paid \$670 for a picture given to Fragonard entitled "Le Baiser." Mr. K. T. Burke paid \$560 for two mahogany Chippendale armchairs. Mr. G. R. Letts \$400 for an old English side table of the same period and Charles of London \$300 for a mahogany Chippendale armchair. Mr. Karl J. Freund gave \$380 for a set of XVII Century English crewel work bed hangings. W. W. Seaman, agent, gave \$250 for a flower piece by Zucherelli and Mrs. R. J. Turnbull \$220 for a pair of Petit Point panels. Mr. M. L. Bennington paid \$170 for a "Charity" attributed to Sebastian Bourdon.

The total for the afternoon session was \$13,203.50, and for the evening, \$4,895.50.

At the conclusion of the sale on the 20th, the \$48,107 was realized, which brought the grand total for 2,189 numbers to \$154,476. The English porcelains and many other items, in other than war times, would have brought better prices in the old country. Mrs. M. D. Whitman paid \$1,950 for a pair of Louis XVI bronze statuettes at-

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tributed to Clodion. Mr. Alfred Strolen gave \$1,725 for the bust of W. E. Henley by Rodin. Miss Groues paid \$1,425 for an XVIII century French cabinet of rosewood by Roussel. Mr. Otto Bernet, as agent, gave \$1,400 for a XVI century Brussels tapestry, "The Battle of the Thundering Legion," after a design by Giulio Romano, \$1,100 for a pair of Queen Anne carved and gilt mirrors, \$700 for a Georgian chestnut table and \$600 for a Louis XVI marble clock. Charles of London gave \$975 for a XVII Century Flemish tapestry, and \$620 for a pair of Louis XV walnut armchairs. Mr. Seaman, agent gave \$680 for a Louis XIV gilt bronze clock. Mr. E. H. Bashford paid \$525 for a Louis XVI bronze clock and the sum of \$500 was paid by Mr. Lathrop Brown for an old Adam settee; by Seaman, agent, for a pair of XVII century Florentine mirrors, by Mr. J. W. Wainwright for a Chippendale mahogany lion mask table and by Mr. W. M. Elkins, for the "Rushout" Chinese Ch'ien Lung cabinet and stand. Mrs. Whelan secured for \$335 an old Sheraton satinwood sofa table. The Metropolitan Museum gave \$250 for a pair of French petit point panels, in old carved pearwood frames.

JOLINE SALE, PART IV.

The sale of Part IV of the Adrian H. Joline Library, consisting largely of British and Continental autographs, opened at the Anderson rooms on Monday. Mr. George D. Smith gave \$205 for the original Mss. of Charlotte Bronte's "Lord Douro," \$165 for a document signed by Bacon as Baron Verulam; \$127 for four Mss. poems by the same; \$105 for the Mss. of De Quincey's "On the London Magazine," \$115 for a letter of Evelyn to Pepys; \$114 for a letter addressed to Queen Elizabeth; \$110 for a letter of Queen Elizabeth; \$101 for a letter of Dickens; \$102.50 for part of the original Mss. W. Harrison Ainsworth's "Jack Sheppard;" \$97 for a letter of Coleridge to Thelwall; \$97 for Thomas Campbell's Mss., "Life of Edward Spencer;" \$91 for a letter of Carlyle to his wife, and \$85 for a series of letters by Ainsworth.

Charles Scribner's Sons paid \$95 for a letter of Catherine of Braganza, and Mr. Lathrop C. Harper \$70 for a letter of Charles II. Mr. W. R. Benjamin paid \$41 each for a letter of Anne of Austria addressed to her brother, Ferdinand III., and a letter of Addison.

The total for the session was \$2,925, which brought the grand total up to \$30,745.

At the second session on Tuesday, Mr. L. C. Harper paid \$385 for the original contract for the sale of Goldsmith's "History of Animated Nature." Mr. George E. Smith paid \$315 for a letter from the Lambs to Hazlitt congratulating his wife and himself on the birth of their son, W. Carew Hazlitt. He also paid \$205 for a MS. Latin essay by Gray; \$130 for eight letters and notes and thirty-nine pages of MS. by Hazlitt; \$105 for nine letters from Charles James Fox to Sir Arthur L. Pigott, and the same price for a letter from Garrick to Lord Holderness. Charles Scribner's Sons gave \$265 for a 34-page MS., the first 31 by Mme. De Maintenon, and the remainder, it is thought, by the Duchesse De Bourgone.

The total of the session was \$3,068.75.

At the final session on Wednesday, a group of MSS. poems by Swinburne, sold to Mr. Geo. D. Smith, for \$386. They included a "Ballad of Life," "The Leper," and "Before the Mirror." The same buyer paid \$350 for a collection of autographs and portraits of Napoleon and his Marshals; \$155 for a letter from Napoleon to Grouchy, the same amount for an official letter signed by Napoleon, \$127.50 for a letter by Sterne to

his biographer, Cross, \$126 for a letter from Thackeray to Ainsworth, \$105 for a letter from Stone to Garrick, asking for a loan; \$100 for Mss. material by Sir Walter Scott, Mr. W. R. Benjamin gave \$125 for another Sterne letter to Cross. The total for the session was \$4,060.10, and for the collection of European autographs, \$10,053.65. This brought the total of the sale of the various sections to \$37,875.10.

ETCHINGS AT ANDERSON'S.

At the opening session on March 18, of the H. P. Gates and R. C. Browne collections at the Anderson Galleries, Haden's "Sunset in Ireland" brought \$300. Mr. Max Williams paid \$90 for the same artist's "Shere Mill Pond." Durer's "Melancholia" brought \$160 from Mr. J. M. Andrews, who paid \$55 for the "Virgin with the Child in Swaddling Clothes," by the same artist. For Haden's set given him by Beraldi, the artist of twelve volumes of "Engravers of the XIX Century," Mr. E. F. Bonaventure paid \$70. The total of the evening was \$1,708.25.

At the second session March 19, Whistler's "Old Putney Bridge," a second state signed by the artist, sold for \$495 to Kennedy & Co. Mr. C. Borbon gave \$21 for a "Rembrandt Drawing" by that master. Mr. Seymour Rosedale gave \$20 for Rembrandt's "Abraham Caressing Isaac" and Mr. B. F. Wells \$17 for Stevenson's mezzotint of Raphael's "Madonna della Sedia." The total of the session was \$1,287.50, and for the sale \$3,172.

PROF. PARKER'S SALE.

At the opening session in Silo's Galleries on Mar. 18, of a sale of a small part of Prof. Herschel Parker's collection, the results of which are to be devoted to his experiments looking to protection against submarine dangers, W. R. Burnham, agent, gave \$82 for a Venetian glass pitcher, Miss C. Timkin paid \$32 for a Hebrew glass pitcher, and Mr. Neville Bailey gave \$42 for a Millefiori bead necklace. The total for the session was \$2,000.

At the second session March 19, Mrs. S. C. Thompson paid \$140 for a large Babylonian blue glaze jar, and Mrs. Leland \$115 for a ruby Millefiori bowl. Mr. W. S. Harding paid \$110 for a Sultanabad jar. The total for the session was \$3,627 making the total for two days \$5,627.

PRINTS BY EDWARDS.

A remarkably fine collection of mezzotints printed in color by S. Arlent Edwards is now on exhibition at the Anderson Galleries, and will be sold there on the evening of Monday, April 5. There are beautiful impressions from eighteen of the almost unknown private plates by Edwards, as well as the "Botticelli Madonna," "Flora," "Diana," and other rarities, and a special collection of the portraits of Washington from Edwards's private plates. Among the signed proof etchings and decorative mezzotints printed in color are fine examples of the work of Cameron, Whistler, Haden, Fitton, Etienne, Dicksee, Wilson, Meryon, and others; and there are also mezzotints by Cousins, Faber, Green, Ward, Dickinson, and Watson. The collection is not large, but it is remarkable for the high standard and the large number of rarities.

BOOKS ABOUT INDIANS.

The Anderson Galleries, announce the sale on the afternoons of Apr. 5-6 next, of the fourth part of the great collection of books and pamphlets relating to the American Indians, made by Wilberforce Eames of the N. Y. Public Library. There are many rarities in this division of the library.

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ORIENTAL ART SALE.

An interesting collection of Japanese prints from the portfolios of an early New York collection, and special collections of lacquer, inro, textiles and netsukes, including many signed pieces, the property of Shojiro Nomura are now on exhibition at the Anderson Galleries, Madison Ave. at Fortieth St., preliminary to the public sale there on Tuesday and Wednesday evenings next.

Among the prints by Hokusai, one of the great landscape artists of the world, who died in 1849, aged 89, are the "Monkey Bridge by Moonlight," "Suruga on a Windy Day," and "the Wave at Kanagawa," a clear and early impression of the most celebrated print by this artist. There are about 70 prints by the equally famous Hiroshige in this sale, including "Kameido Temple" and "Evening Snow," among ten of his noted snow scenes.

Among other famous Japanese artists represented in these collections are: Kiyonaga, Shunko, Shunsho, Kiochika, Yeisen and Yoshitora.

Among the Oriental objects of art belonging to Mr. Nomura are: A fine example of old Satsuma, a teapot, date about 1775-1800, from the well-known Honganji sale, an unusual example of old Siamamy XVI century five-color bowl, a XVI century Chinese bronze figure of Karako, from the collection of Count Tanaka, an inro in six sections, signed by Idzumi Kyori, and among many other fine objects, an important piece signed by Korin, about 1700. The collection of lacquer is large and interesting. One noteworthy piece is a XVI-century chest with three drawers decorated in Kiri crests on Nashiji ground.

COLONIAL ART SALE.

Part II of a New England collection now on exhibition at the Anderson Galleries, preliminary to the public sale on Thursday and Friday afternoons next, Mar. 31 and Apr. 1, is of interest to collectors of Colonial art. It includes fine specimens of pewter, old English salt glaze, China and lustre, Staffordshire figurines, boxes, caddies, and some fine Bennington pieces made by Lyman, Fenton & Co. about 1849.

RHINELANDER AUCTION SALE.

The art collections of the late Miss Serena Rhineland, as well as the furnishings of her late residence, No. 31 East 72 St., are to be sold at auction in the near future by Mr. Augustus W. Clarke of the Clarke Auction Rooms, 5 West 44 St.

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